

MUSICAL AMERICA



Edited by

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Vol. IV. No. 11

NEW YORK, SATURDAY, JULY 28, 1906

\$1.00 per Year
Five cents per copy

BAYREUTH FESTIVAL OPENS AUSPICIOUSLY

TREMENDOUS OUTPOURING PRESENT TO WITNESS FIRST OF "RING" PERFORMANCES

Town Authorities Announce that Tickets for Next Year are Almost All Sold and That Accommodations will be Scarce.

BAYREUTH, July 23.—The annual festival performances at the Opera House here began yesterday, and never in the history of that structure has there been so great an audience, numerically speaking. In fact, this city is so crowded with musical pilgrims and sightseers that it is almost impossible to obtain hotel accommodations. And, what is more astonishing still, the town authorities have announced that to all intents and purposes, every seat for next season is sold, and that while the townspeople will do their utmost to accommodate visitors, there will be trouble to find rooms, even though applications are filed now.

Yesterday's performance of the "Rheingold" was satisfactory, as it always is in this city. Mme. Schumann-Heink was accorded a great reception as *Erda*.

Among those present at to-day's performance of "Tristan und Isolde" were Mr. and Mrs. Nicholas Longworth, who were forced to leave the theatre because of the unwelcome attention they attracted. They will return next week for a complete "Ring" cycle. Alfred Bary and Marie Wittich sang the title role.

RUSSELL'S OPERA PLANS ANNOUNCED

"San Carlo" Company to Have Nordica for the New Orleans Season.

Henry Russell, who has formed an operatic company to which he has given the name of "San Carlo," has issued a prospectus. Mme. Nordica is to be with the company during its New Orleans season, after which she will make a concert tour.

The company is booked into April, it is announced, with the exception of the March dates, when the organization was to have been heard in San Francisco. On account of the fire there these dates are still unsettled.

Of the singers who will appear besides Mme. Nordica are Alice Neilsen, M. Angelina-Fornari, a barytone from La Scala, Milan; Mlle. Dereyne and Milea and Mme. Tarquin; mezzo-sopranos, Mmes. Columbat, Monti Baldini, and Viviani; tenors, Mme. Constantino, Giaccone, Martin and Sachetti; barytones, Angelina-Fornari, Fratoddi, and Galperni; basses and buffos, Perello, Perini, Valentini, Barocchi and Viviani.

Hammerstein's Latest Capture.

Oscar Hammerstein's latest acquisition for the Manhattan Opera House is Georgianna Russ, an eminent Italian dramatic soprano. She has just finished a season at Milan, where she has the reputation of being one of the greatest of dramatic singers. She will make her debut at the Manhattan Opera House in "Aida."



LOUISE ORMSBY

Young American Soprano Who Has Been Most Successful in Oratorio Work. (See Page 4)

TO HONOR MOZART HERE.

Recital to be Given to Celebrate His One Hundred and Fiftieth Birthday.

Not only is Europe endeavoring in every way to do honor to the memory of the composer Mozart, but America, also, is trying to show her appreciation of his genius.

At the Prochazka studio, in South Nyack, N. Y., on August 23, is to be held an "In Memoriam" concert on which occasion Bach's "Prelude and Fugue in G minor," Brahms's "Intermezzo et Ballade," Beethoven's "Emperor" concerto, Saint-Saëns's "Concerto in G minor," a Liszt paraphrase of "Rigoletto" and Mozart's "Concerto in F major" are to be given by Aimée Gillies, Helen Mayer and Miss M. G. Lynch. In addition, Miss Mayer has prepared an essay on Mozart, which is to be read at the recital.

Miss Dauvois Wins Music Prize.

Lucile Dauvois, now of Brussels, Belgium, but formerly of New York city, has just taken the first prize with the highest distinction for the violin in the Royal Conservatory of Music in Brussels. She was under the instruction of Cesar Thomson.

Strauss's Father-in-Law Dead.

Gen. Adolf de Ahna, formerly of the Bavarian army, died July 25 at the age of 76. He was the father-in-law of Richard Strauss, the famous German composer. His daughter, who sang the lyric Wagner rôles at Bayreuth and in various German cities before she married the composer and retired from the stage, was heard in this country three years ago, when she accompanied Richard Strauss on his tour.

George Marion Returns.

George Marion, general stage manager for Henry W. Savage, returned from abroad July 26 on the *Baltic*. Mr. Marion went to London to see Puccini's "Madame Butterfly" at Covent Garden and to superintend preliminary rehearsals of the principals for the first American production.

Music Festival For Spokane.

SPOKANE, WASH., July 25.—The Spokane Aschenbrödel Society, recently organized by Prof. Adolph Kirchner, will include between five and six hundred of the prominent professional and amateur musicians. A movement is now on foot to erect a festival hall in Spokane for the May competition, at which organizations from all over the country will be invited to participate.

SERIOUS CHARGES BY JUNGER MÄNNERCHOR

PHILADELPHIA ORGANIZATION IS ANGRY AT TREATMENT AT RECENT SÄNGERFEST.

Assigned to a Filthy Hotel, They Claim; Neglected Generally and Finally Cheated out of Kaiser's Prize.

PHILADELPHIA, July 25.—The Junger Männerchor of this city has made serious charges against the management of the recent Sängersfest at Newark, and has published them in its little monthly paper called "Der Adler." The allegations, which are signed by the editors, G. W. Breuker and Otto Polster, allege that everybody in Newark, from the hotel owners to the newspaper vendors, and including the Public Service Corporation, conspired to "do" them financially.

The paper declares that the members were received in an offhand manner upon their arrival in Newark, and that they had to walk to the hotel to which they were assigned, carrying their own grips. Once at the hostelry, the hungry singers went to the dining room where napkins were invisible, the knives in a filthy condition, and the tablecloth indescribably dirty. The members of the Männerchor refused to remain and went to a restaurant in Broad street where they dined.

The allegations are then made that the committee having charge of the Sängersfest thought more of the sale of beer than of proper auditoriums for the singers. Referring to the competition for the Kaiser's prize, the editors allege that the winning chorus comprised only thirty-five Germans, out of a total of one hundred and seven, and that when the competition had ended, the winners shouted to the Junger Männerchor:

"Hurrah! We beat the Dutch! Put down your flag—you are no good anyhow."

The editors also claim that the Junger Männerchor rightfully won the prize in question, despite the decision of the judges.

PADEREWSKI MAY EXTEND HIS TOUR

PIANIST'S FUTURE DEPENDANT UPON SUCCESS OF HIS SEVEN CONCERTS.

BOSTON, July 25.—It is an open secret here that there is every probability that Paderewski will make an extended tour of America.

While the Polish pianist is satisfied that he can play as well as ever and that the accident during his last American tour, which resulted in temporary paralysis, has not impaired his ability, yet he feels a little afraid of the American critic.

It is said that if the seven concerts for which Charles A. Ellis, of this city, has booked him, prove successful, not only financially but artistically, and that if the criticisms are sufficiently favorable, Paderewski will cancel his European dates and will make an extended trip in the United States.

Statesman's Daughter a Singer.

ST. PETERSBURG, July 24.—It is expected that Mlle. Mouromtseff, the daughter of the president of the defunct Douma, will become a concert singer, and will be heard in Paris during the coming winter in popular Russian folk songs.

SAVAGE BACK FROM EUROPEAN TOUR

ANNOUNCES COMPLETION OF ORGANIZATION TO PRODUCE "MME. BUTTERFLY."

Walter Rothwell to Conduct Puccini Opera in English—Premiere on October 15 in Washington.

Henry W. Savage returned from Europe last week and announced that he had completed the organization of a new opera company to present Puccini's "Madame Butterfly."

Conductor Walter Rothwell, who has been signed to conduct the "Butterfly" performances in America, accompanied Signor Puccini to Budapest, where he attended a number of rehearsals under the direction of the composer. Mme. Elza Szamosy, who sang the title rôle at Budapest, was pronounced by Puccini the best of all the European artistes in the rôle of Mme. Butterfly, and she was signed at once for the American company. In addition to Mme. Szamosy, Mr. Savage has secured four other prima donnas, who will be heard as Mme. Butterfly in America. One of these is Adelaide Norwood, formerly a member of the English Grand Opera Company, who has been studying and singing abroad for the last two years.

"Butterfly" rehearsals are now in progress in London under the joint direction of Conductor Rothwell and George Marion. The company will sail for America early in September and rehearsals will continue until the first American performance, which is to be given at the Columbia Theatre in Washington, on October 15. Performances will also be given in Baltimore and Boston before the New York production, early in November.

Mr. Savage also announced the completion of a deal with Paris producers to introduce his American musical comedy productions in the French capital. "The Yankee Consul" will be given at the Marigny in Paris early in October under the direction of Marcel Yver, who also has a contract for "Woodland." Later in the season M. Yver hopes to complete arrangements to introduce Raymond Hitchcock in Paris either in "King Dodo" or "The Yankee Consul."

"The Prince of Pilsen" will be produced in Paris by Victor de Cottens, who has also contracted for George Ade's first musical comedy, "The Sultan of Sulu."

While abroad Mr. Savage completed arrangements for the authors and composers to produce in America "Die Lustige Wittwe." This is a light opera that has been a success in Germany.

Tout Family Concert.

SALT LAKE CITY, July 23.—The Tout family was heard at the Tabernacle yesterday with the assistance of a choir conducted by Prof. Stephens. The programme, which contained selections for voice, violin and cello, consisted of works by Strauss, Carl Bohm, Squire, Parker, Batten, Pierné, A. D. Ambrosie, Meyerbeer, Brandegger, Lahman, Leslie and Haydn.

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GEORGIA TURNER, A CANADIAN GENIUS

Young Montreal Violiniste who Promises to be World-Famed.

MONTREAL, July 23.—Though unknown in the United States, Georgia Turner is considered as the greatest woman violiniste the Dominion of Canada has produced, and musicians in this part of the world predict that when she has had more experience, the United States will coincide with Canadian opinion in acclaiming her as one of the most talented and accomplished musicians on this continent.

Little Miss Turner is only nineteen, but she has made several tours of the Dominion and everywhere she has been heard has been received with unstinted acclaim.



GEORGIA TURNER

In speaking of her brief career she said: "I was born in Paris in 1887, but my musical education did not start until I reached Montreal at the age of seven. For several years I had very indifferent teachers and at last, disgusted with the tiny scraps of knowledge thrown to me, and knowing I had reached the limit of my teachers' capabilities, I determined to study by myself, and for a time I spent all my spare moments out of school in painful strivings to progress by myself. Happily in 1900, Alfred de Seve, the well-known Boston violinist, settled in Montreal and once more I started afresh under his guidance. In 1903 I took several tours with Harold Jarvis, the Detroit tenor, and Bertha Cushing Child of Boston, and while visiting Detroit I heard Henri Ern, who inspired me with so much enthusiasm for his broad, noble and brilliant style that I at once threw up my engagements and set to work studying very hard and seriously with him. In the fall of 1904 I journeyed to Geneva, took the examinations for admittance into Henri Marteau's classes and was placed at once in the highest, the class of virtuosity. One year I stayed and then on account of ill health I returned to Montreal to recover and rest for awhile and while there I played for Her Excellency, Countess Grey, the wife of the Governor General of Canada, who took a deep and flattering interest in me. Lately I completed a ten weeks' tour of Eastern Canada. I have in view another tour for next season embracing the West of Canada too, and perhaps a part of the United States."

Baroness—"James, don't whistle such horrible tunes and such common music hall songs."

Footman—"But, my lady, you can't expect a rhapsody of Liszt with cleaning the shoes. That will come later when I am polishing the silver."—"Witzblatt."

A Summer With "Papa" Wieck

It was in the summer of 1868 that I met Prof. Wieck, his wife and daughter, Marie, at Loschwitz, near Dresden, where we all spent the summer in adjoining villas. Aside from being the father of Clara Schumann and the teacher of Robert Schumann and Hans von Bulow, "Papa" Wieck, as he was known to all his friends, was a remarkable old man. He took the greatest pride in his two daughters, whom he idolized. So far as they were concerned, their respective abilities is best summed up in the remark of a celebrated critic who said: "God said to Marie, 'Go and become a fine pianiste;' then he said to Clara, 'Go and become anything you wish, you will be a great pianiste anyway.'"

This was the fine distinction between the talent of the one and the genius of the other. The genius of Clara was fully developed and brought out by the greater genius of her composer husband, Schumann. She was left a widow with seven young children to educate and support, but the genius in her finger tips made a success for her and she gave them all a fine education. How much she was esteemed is best shown by the critique written at her last appearance in Vienna when old and merely a shadow of her former artistic self she gave a recital.

"Sometimes we have a right to criticise," wrote the critic, "at other times it is our privilege to refrain from doing so. I shall not criticise Clara Schumann's playing, but I shall kiss her hand and thank her that she honored Vienna by permitting us to see her."

In our group of musicians, music lovers, men and women of literature and artists, Robert Schumann's name was never mentioned, but often they spoke with pride and admiration of Clara Schumann's wonderful motherhood.

Marie, the less famous sister, was a brilliant pianiste and a tremendous favorite in Russia, where she went year after year. Old Frau Wieck, their mother, was a sweet gentle and retiring soul, who kept herself in the background, seemingly apologetic for being a member of such a talented family.

It was "Papa" Wieck who was the star of the assemblage, despite his eighty years. He was still actively teaching, although, like Beethoven, stone deaf. How he managed to teach, I could not understand until I played for him and he pointed out where

I was wrong, where I could improve my playing and where it was good. His eye had taken the place of the ear; by the way in which the finger touched the key, he could tell how the note produced would sound. He was peculiar, even eccentric, but he was so old, so kind and so interesting that we all forgave his peculiarities.

We took our dinners in a restaurant with a large shady garden sloping down to the shores of the beautiful Elbe. Even now, after thirty-eight years, the remembrance of our happy days at Loschwitz is still vivid. And, sometimes, when I smile to think of "Papa" Wieck's eccentricities, it is with no idea of belittling his memory. He wore false teeth and at that time and in Germany, dentistry was not so advanced as it is now. He found the teeth in the way when eating, so at his meals he carefully deposited them in a glass brought by the waiter. When the meal was over, he calmly replaced his teeth in his mouth as though he had done nothing unusual. I occupied the seat next to him and at every dinner his teeth smiled in ghastly fashion at me.

Once a week the entire family would take supper with my family and spend the evening. They were such hearty eaters that we had to lay in an extra large supply of food, but no matter how well we provided, the next morning we found the cupboard as bare as Old Mother Hubbard's.

There were many brilliant minds in that gathering, among them a critic whose sarcasm and quick wit astounded us repeatedly. Once we were discussing the moral status of the women of the Dresden stage. The critic in question excoriated them, when I asked:

"Surely there must be some exceptions—Frau Wolther is surely a good wife?" "Mit solchem Gesicht ist es nicht schwer" (with such a face it is not difficult) he retorted.

Another time a well-known writer who had lost his wife a few weeks before made his appearance, wearing a magnificent diamond on his finger. Marie Wieck asked him how he happened to obtain the diamond.

"Oh," sighed the bereaved widower, "you see, having lost one jewel, I had to acquire another one." And thus we learned to understand the depth of his sorrow.

Five years later "Papa" Wieck died at Loschwitz, ripe in years and beloved by all who knew him personally.

S. J.

Mozart's Protest From Paradise

The "Jugend" of Munich publishes in a number dedicated to Mozart a phantasy which is not without truth. It says:

"My dear brethren, old and young: I must preach to you to-day. I was surely always a modest man; I have not amassed treasures and to-day that I am in Heaven, I do not intend to crown myself. However, there is one thing which has continually exasperated me, that is to hear forever the same song, that I am easy to execute, easy to understand. I must protest! Scarcely can a child play a scale on the piano, when the professor gives it Mozart to maltreat. The Minuet from 'Don Juan,' the duet from the 'Zauberflöte' or an air from 'Figaro' has to be practised."

"The violinists do not treat me any better. They scarcely know the notes, when they attack with solemnity the andante of one of my Sonatas. But these performers are not the greatest foes of my music."

College to Have New Organ.

SIOUX CITY, IA., July 24.—The conservatory of the Morning Side College of this city is to have a new organ which is to cost over \$5,000. The money for the purchase has been obtained largely through the efforts of Prof. J. W. Mather, director of the music department, and professor of organ. A noteworthy series of organ recitals has been planned by Prof. Mather for the coming season.

Cupid Claims Fair Singer.

WASHINGTON, July 24.—An interesting engagement in musical circles is that of Ethel Lurana Love, one of the sopranos in the choir of St. Thomas's Church, to Raymond Lewis Edwards, a business man of Hendersonville, N. C. The young couple will be married at St. Thomas's Church, August 1, and will afterwards make their home in North Carolina.

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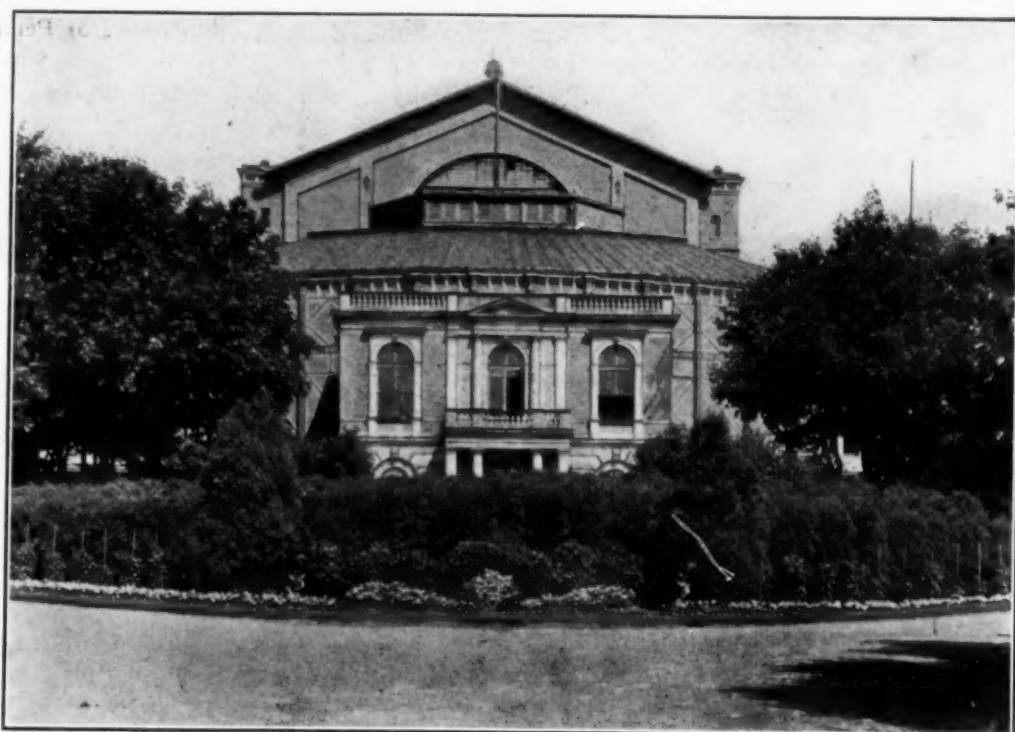
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Siegfried Wagner's Musical Star in the Ascendant

The star of the Wagner family is in the ascendant once more and Siegfried, only son of Richard and Cosima Wagner, is the one who is now attracting the attention of the music world of Europe. In a recent issue of the New York Sunday "Sun," Edward Falk, formerly director of the opera at Karlsruhe, writes most interestingly of the newest Wagner. After the usual introductory remarks, he says:

Siegfried Wagner was born at Triebshausen, a country seat near Lucerne, on the sixth day of June, 1869. With what sudden expansion of hope and exuberant joy the father hailed the coming of a son and heir his own letters and the memoirs of friends of his house bear ample witness.

After the first outburst, his feelings



(By Courtesy of the N. Y. "Sun")

THE BAYREUTH OPERA HOUSE

on a tour of the globe."

In his son's case the grand tour bore out the wisdom of this plan, for in the course of his leisurely wanderings through the wonders and riot running glories of the East, removed from the home atmosphere, surcharged with the sense of the overpowering greatness of his father, in long and undisturbed self-communion on board ship, Siegfried discovered his own nature and vowed himself to his future vocation. Out of the architect evolved the tone poet.

On his return home ensued years of silent and inconspicuous, but extremely valuable, work in the scenic and musical preparation of the festival plays, running parallel with private, indefatigable study of German local history and mediaeval legend and of the technics of drama and music. The fruits of this double apprenticeship, carried on as it was in that unique spirit of intensity and ideality of purpose that characterizes Bayreuth, soon became evident.

When in 1896 Siegfried made his debut conducting in alternation with Hans Richter the enormously difficult "Ring of the Nibelungen," his command of the intricate details and the inspiring breadth of his conception proclaimed the born leader who could well dispense with the years of practical routine necessary to the less talented. Similarly his first opera—we shall not at the moment attach any distinctive importance to the designations, opera and music drama—the "Bärenhäuter" shows not a trace of the amateurish inadequacy so common to first works, but is technically considered a masterpiece of workmanship.

Now it is difficult for us to judge what Siegfried Wagner is, for his chief claim to the attention of the world is not in the first place the conductorship and stage managing of his father's works, which are, for the present at least, well provided for by his splendidly gifted mother and the eminent leaders of Bayreuth, Richter, Mottl and Muck, but rather as the poet-composer of musical dramas which America has had no chance of hearing as yet. Germany, however, has witnessed the composition and production in rapid succession since 1899 of four broadly conceived music dramas—"Bärenhäuter," "Herzog Wildfang," "Kobold" and "Bruder Lustig," and

were it considered less a presumption for a man to undertake a work of art, less a sin to be the son of a great man; finally, were public opinion less influenced and distorted by incapable and malign criticism, Siegfried Wagner would enjoy the love of the people as he does the admiration of the unbiased.

The spontaneous acclamations of delight which greeted the first performance of these works proves how well founded is his claim to popular appreciation. The whole trend of his talent is popular and national; popular in the noble sense of an appeal to the ideals and yearnings com-

mon to all, national in the use of types and symbols conversant and endeared to his countrymen by centuries of tradition and legend.

A happy inclination led him to turn from the primitive myths and sagas, whose grandeur and tragic import Richard Wagner had virtually rediscovered, and to draw his inspiration from that inexhaustible and precious fund of homely folk tales and poems that German diligent research and erudition have rescued from oblivion and garnered in the collections of Grimm, Brentano, Vernaleken and others.

In utter fearlessness and disregard of precedent and of the more or less well meant criticisms of the pedants and detractors Siegfried has, by elimination, combination and whenever necessary by free invention, constructed plays full of the spirit of his sources and, of greater value, full of life, truth and interest. To tell the stories of his plots would lead too far. The mention of a few of his types and motifs, taken at random, will suffice to show the bent of his talent.

Recurring in all his works we find his father's great ideal of redemption of sin through sacrifice—may we say of man's unconscious sin through woman's conscious sacrifice?—reduced from the scale of world encompassing magnitude to humbler but all the more human proportions. The "Bärenhäuter" tells of a rollicking soldier of the Thirty Years' War, who, in desperation, enters into hell's service, there betrays his trust by gambling away the souls of the damned and in punishment is sent back to earth in the semblance of the devil's own

brother until a simple girl's inflexible faith in his virtue breaks the spell and releases him from perdition.

The figures of the almost good natured, stupid devil who is outwitted at last; of Saint Peter, who under a thin disguise comes sauntering through the lower regions a bon-homme who cheats at dice to gain the souls simmering in a gigantic cauldron at the back of the stage; of the superstitious peasants, who before admitting the poor afflicted fellow into the tavern demand an examination through a narrow window of both his feet to make sure neither of them is a hoof; these and many more delightful details and episodes are full of rare, grotesque but always naïve and whole-hearted humor.



(By Courtesy of the N. Y. "Sun")

SIEGFRIED WAGNER OF TO-DAY

A largely Teutonic element is the tender, romantic feeling for nature's influence on the affairs of mankind and the personification of the mysterious spirits of forest and field, mountain and plain in such legendary types as Eckhard the Consoler, and the restless redemption craving imp of the innocently murdered and unshriven child soul in the "Kobold," and in "Bruder Lustig," the weird *Urme*, in whom are incorporated the old Germanic superstitions surviving through centuries of Christian enlightenment.

One further salient characteristic may be finally mentioned. It is the author's deep love for the people and his sympathy with their strife for freedom from oppression. In "Herzog Wildfang" the revolt of the burghers from their wayward, misguided "madcap princelet," who sells the blood of his subjects to pay his debts, is the substructure of the whole play, and in "Bruder Lustig" the town council averts the threatened destruction of their homes by boldly capturing King Otto, who has come to wreak vengeance on them for harboring the insulter of the crown's majesty.

Little need be said of Siegfried Wagner's poetical diction and musicianship. Both show absolute naturalness, a perfect fitness and sensitive adjustment of the ever varying requirements of the scene and of the emotions of his players. Both approach that ideal; the subordination and disappearance from view of technical aids in master works of art.

His music is, technically considered, above criticism. In spirit it is thoroughly modern, without, however, partaking of the exaggerations and wilful experiments of the self-styled advance school. In conformity with the simple nature of many of his characters and episodes, he has not feared to write light and tuneful, but never trivial, melodies where they are in place; reserving for the moments of involved psychological interest his mastery over all the intricate and manifold means of expression.



RICHARD WAGNER AND SIEGFRIED

slowly subsided and deepened into that spirit of devout thankfulness and placid yet vibrant happiness that entrances all hearers of the "Siegfried Idyl," which was composed and performed on the first anniversary of her son's birth as a surprise gift to Mme. Wagner. Two years later the family moved to Bayreuth, where Siegfried spent the happiest of boyhood years, until his father's death in 1883, in his thirteenth year.

Thus far his studies had been somewhat desultory, but it may be questioned if the strictest of schooling would have had a more beneficent influence on the budding mind that the example and precepts of his father, of his distinguished mother, of his grandfather Liszt, who was a frequent visitor, of his tutor, the eminent philologist, Heinrich von Stein, and of all that galaxy of noble minds that congregated in Bayreuth, metamorphosing the obscure, sleepy, Franconian village into a spiritual center of Germany.

Siegfried's earliest evident predilection was for architecture; this to so marked a degree that authorities such as the well-known architect Seidl and the eminent portrait painter Lenbach predicted a brilliant career in that profession. Liszt wrote in 1880, when the boy was but eleven years old: "Siegfried shows remarkable qualifications for architecture; he designs arches, façades and towers; his is one of the most attractive and vivacious child natures I have met."

After his father's death Siegfried attended the common high school at Bayreuth and on graduation went through a course in architecture. As in all things the desires and intentions of the master were piously observed by his family, Siegfried then undertook a journey through the Orient, thereby carrying into effect a pedagogic principle of his father. As early as the '50s Richard wrote to a friend: "What miserable toads we are, always dreaming of life in the skies and seeing nothing of this earth. In the future, my dear, we shall educate our sons by first sending them



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HAMMERSTEIN HEARS WOULD-BE CHORISTERS

ALL SORTS AND CONDITIONS OF MEN
AND WOMEN SEEK OPERATIC
HONORS.

**Impresario Admits that He Still Lacks Dignity
Like Conried, but Has Hopes for the Future.**

Seated on the stage of the Victoria Theatre, Oscar Hammerstein heard applicants for chorus positions for the Manhattan Opera House, last Sunday.

A piano had been wheeled to the stage, and a single drop curtain shut off the front of the stage from the bald brick walls in the rear. The drop was a little ragged; it was two feet nearer the floor on one side than on the other. It represented a scene in a wheatfield, and garnered sheaves lay in a little dell.

All was peaceful in the little valley before the singers came on. One could almost hear the low drone of a bumble bee, buzzing about the piles of grain. By the time the fifty singers had struck their highest notes the little dell lost its atmosphere of calm.

Most of the applicants among the women were Americans. Almost all the men were Italians. Mr. Hammerstein said that the persons who sang yesterday had had long and excellent training in singing, though they lacked stage experience.

The try-out started with a young woman on the stage, who stepped in front of the little dell and began a life and death struggle with the flower song from "Faust." After the first ten words Mr. Hammerstein flipped his cigar, turned down his thumb, and called out:

"Enough! Away from the stage. Give the fellow with the books your name."

A very tall Italian, with his hair oiled and his frock coat newly pressed, sang a note or two in most impressive style, but he, too, was stopped by the impresario. A shock-haired Italian boy, the cut of whose clothes showed that he was not long from his native land, sang beautifully. Later on, finding that he would have to rehearse at night, he pleaded with Mr. Hammerstein to let him know exactly on what nights the rehearsals would be held, so that could decide whether or not to sign the contract.

"Go away, my boy, and don't ask me such foolish questions," exclaimed Hammerstein. "I cannot tell what nights we shall rehearse; maybe every night until you fellows and ladies know something. If you cannot get off every night if necessary, why, then don't sign the contract."

The boy walked round and round in a circle for a long time. Finally he signed the contract.

Up and down in the dark spaces beside the orchestra seats walked two dozen Italians, each whistling or humming the thing he thought would most surely impress the new impresario. Now and then they'd bump into one another, but they kept on rehearsing just the same.

Hammerstein only cared to hear the scale from some of the applicants. Time and time again the singers would hand the pianist some music and would begin to roll their eyes, whereupon the impresario would yell down from his dark box:

"Cut it out. Only the scale. Only that."

A greasy haired fat boy, wearing eyeglasses, paced out in front of the garnered golden wheat, and let fly in a high tenor voice. He clasped his hands and wobbled his head. He felt called upon to act as well as sing. When he had finished he seemed to stoop down as if he would gather up an imaginary bouquet.

"Now, look at that," Hammerstein said. "That tenor is poor by himself. In a chorus, grand. I tell you these American voices are grand; I shall train them up.

That is what I like about most of these men. They haven't been on the stage, and I can train them myself. They will grow up with me."

When all the men and women had had a hearing, Hammerstein called them all to the stage to look over the contracts. One little snub-nosed girl signed and then hurried away with her escort. She was bubbling over with happiness. "Isn't it lovely, Arthur!" she cried. The man did not seem so sure of it.

All those who signed contracts wanted to know if some clause could not be put in, whereby they could have a small part, or serve as understudy to somebody. That made the new impresario mad. He stormed around the applicants, and smoked innumerable cigars.

"What I lack in this business," he confided to the newspaper men, "is dignity. I have not the dignity that an impresario should have. I haven't the dignity that Conried has. But I shall get it; I shall get it pretty soon."

HOMEcoming OF BENEDICT BANTLY

Victoria Pianist Speaks at Reception
and Concert Tendered
to Him.

VICTORIA, B. C., July 26.—A recent reception concert tendered to Benedict Bantly, on his return from a four-years' course of study at the Leipsic Conserva-



BENEDICT BANTLY

tory, brought forward the following artists, J. G. Brown, Mrs. D. E. Campbell, Mrs. Johnson, Emma Sehl, Frank Sehl and Mr. Moxon. An address on the history and importance of music was delivered by A. E. McPhillips.

Mr. McPhillips treated especially of the relation of music to education, showing how, in different ages, it was at times an influence for good and at times an influence for evil. He enforced his arguments by quoting liberally from many sources, among them Plato, Milton and Cardinal Manning. The influence of the various instruments on the mind was given much attention.

At the close of the programme Mr. Bantly gave a brief account of his studies during the last four years. The violin he studied under Armo Hilf, the piano-forte under Josef Bembaur, and theory under Gustav Schreck. He was violinist in Nickisch's Orchestra and made a public appearance as solo pianist with the Hans Litt Orchestra. He completed his studies in composition with Heinrich Zoellner. It is Mr. Bantly's intention to organize a permanent orchestra in Victoria and to give several recitals.

LOUISE ORMSBY'S SUCCESS IN THE GREAT ORATORIOS

Louise Ormsby, though a native of Pennsylvania, claims Omaha as her home, where she received her first musical instruction. Feeling the need of better opportunities in the pursuit of her chosen vocation than those obtainable in that city, she continued her studies in the New England Conservatory, Boston.

Miss Ormsby then went abroad. There she soon realized that thorough knowledge of the art of singing cannot be acquired in a few months (as many seem to believe) and determined not to return to America until she had cultivated her voice and developed her artistic talents to the utmost of her ability. She therefore studied for four years in Paris with Mme. Marchesi, at whose auditions she was frequently heard. She fully mastered fifteen operas in Italian, French and German. In the preparation of some of these she was assisted by the composers themselves: Massenet, Saint-Saëns, and others.

In London she acquainted herself with the best traditions of the oratorio style.

After a concert tour in the English provinces which proved highly successful, Miss Ormsby returned to her native country last summer, and was at once engaged by Geo. W. Stewart for his festival tour, with the Boston Festival Orchestra, Emil Mollenhauer, conductor. She achieved a great success in Verdi's "Requiem" and Gounod's "Redemption."

Miss Ormsby's voice is a soprano of large range and of particularly sympathetic quality. Thoroughly grounded as she is in the art of beautiful tone production, she is able to imbue her work with that charm which is peculiar to the human voice alone, when properly managed. At the same time Miss Ormsby is endowed with an ardent temperament and a pronounced individuality, so that her interpretations are surcharged with intense feeling and artistic significance.

Miss Ormsby is engaged for the forthcoming Worcester Festival next October, at which she will sing the soprano part in the "Requiem." At present she is visiting friends in Nebraska, but will return East in September.

How the Germans Listen to Music

I heard "Carmen" at the Royal Opera House in Berlin, says a writer in a London paper. For a stall I paid 8 marks (not quite eight shillings). And during the performance the audience kept absolutely quiet. You did not lose a note of the music.

When an act was over the people stood up and waved their hands and bowed in recognition to their friends who were in other parts of the house. Here a man in the stalls was waving his hand to a friend up in the distant gallery. There was a general air of unity and good fellowship among the whole of the audience. Gallery and stalls were as one family.

For me, "Carmen" is an absolutely great opera. It has not the vastness of effect of an opera by Wagner, but it expresses and vivifies human passions in a way that no other opera does.

I must confess that in my view Germans are hardly the people to play "Carmen." An ideal cast would be a cast composed of French artists. For the opera is French in its essence. It has the devilry and the gayety and—may I say it?—the polished hardness that lies in the French character. But that is but its outer dress. It is a great and universal tone-picture. Nevertheless in my view, an ideal representation of it could be given but by French artists. A reckless and devil-may-care air should pervade the whole performance.

But in some respects "Carmen" was better given here in Berlin than it was when I heard it in Paris. I mean it was given better in a musical sense—even though the Germans did not quite seem to catch the spirit of Bizet's meaning. The orchestra was far more in hand and the German chorus was the best operatic chorus I have heard. The stage setting was also more effective.

It may be a wrong impression I received, but it seemed to me as if the demeanor of this German audience was almost what it would be in some place devoted to religion. Their attitude toward the music certainly had something of the reverential in it—as if they were assisting at some serious ceremony. Germans listen to music as no other people listen to it. And it may be that this reverential attitude is hardly the ideal attitude with which to approach the music of "Carmen."

It is not the custom of the Germans to destroy unity of effect by applauding in between numbers that are related to each other. They wait for the end of the whole movement. And so it is that one really

gets an understanding of the composer's meaning. This attitude of the audience is also favorable for the getting of the best work out of the artist. For it does away with the temptation to over-emphasize brilliant numbers for the sake of applause. And so it is that there is got a wonderful unified effect such as no individual artist, however great, could get.

The management of the opera at Frankfurt-on-the-Main has made its annual report. Between July 15, 1905, and June 16, 1906, there have been three hundred evening performances, forty-eight matinees and six concerts. Eighty different works have appeared on the posters, including six operettas, a dramatic legend and five ballets. Among the first performances are notable "Iphigenia in Tauris" by Glück, "Les Pêcheurs de Saint Jean" by Widor, "Frühlingswehen" by Ernest Reiterer after Joseph Strauss valse, "L'invitation à la valse," a ballet founded on the celebrated rondo of that title by Weber, and "Sylvia," by Leo Delibes.

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"Nature" Concert at the Greek Berkeley Theatre.



THE GREEK THEATRE OF THE UNIVERSITY OF CALIFORNIA AT BERKELEY, CAL.

BERKELEY, CAL., July 24.—The fire and earthquake of San Francisco have evidently had no effect upon the music lovers of this vicinage, for at last week's concert at the Greek Theatre here, fully 5,000 persons were present.

Dr. J. Fred. Wolle arranged the programme as a consolation for San Francisco's recent troubles. It was a "nature" programme, fresh and joyous throughout, giving one not the slightest excuse for serious thoughts.

Dvorak's overture, "Nature," opened the programme. A pastorella of Bach fol-

lowed. It was a slow legato movement, beginning with the violins and characterized by recurrent answerings of the strings to the clarinet and woodwind. It was restful and beautiful and a pleasing contrast to the first number.

Raff's interesting symphony, "In the Forest," was the next number. It demonstrated that Raff also can write in modern style, with surprising changes of key and unusual orchestration. There are three movements—"Daytime," "Twilight" and "Night."

It was a daytime full of joy and pulsa-

ting with life. "Twilight" was in two parts—"Revery" and "Dance of the Dryads." The first was thoroughly restful. The legato movement was occasionally given a charming contrast by a pleasing melody with pizzicati accompaniment. The "Dance of the Dryads" was merry and fanciful and full of queer effects in orchestration. "Night" begins with the quiet murmur of the forest, played principally by the violins. The "Arrival and Departure of the Wild Hunt with Dame Holle and Wotan" is most spirited and full of life. Then follows the "Break of Day," joyous

and spirited, ending with a beautiful morning song, which closes exuberantly with full orchestra.

Grieg's "Evening in the Mountains," slow and sustained throughout, beginning with the beautiful shepherd's call, played by the clarinet, and full of the weird intervals characteristic of the Northland, was followed by "At the Cradle," by the same composer. It was played on the strings and was most tender throughout.

Goldmark's overture, "Spring," with its wonderful spirit and joy, concluded the programme.

ARONSON VISITS BAYREUTH AGAIN

After Thirty Years, Noted American Impresario Renews Old Reminiscences.

Rudolph Aronson, the well-known impresario, writing to MUSICAL AMERICA under a Bayreuth date of July 6, says:

"Here I am in the 'City of Wagner,' and how it all brings back to me remembrances of the first 'Wagner Festival'—this month, 1876 (just thirty years ago), when at the Festspielhaus I had my seat right behind that of the immortal 'Meister,' who, during part of the performances witnessed his works 'from the front.' Along with me during that memorable period, from America, were Dr. Leopold Damrosch, Adolph Neuendorff, John P. Jackson (New York 'Herald'), and Fred A. Schwab (New York 'Times')."

"I called at the Festspielhaus to-day and rehearsals were steadily progressing, preparatory to the first performance. The sale of seats for the four weeks of the Wagner cycles has been unprecedented—not a seat being procurable; in fact, since last March the entire house, for all performances, has been disposed of. So busy is Siegfried Wagner with the rehearsals that he was obliged to make an appointment with me at 'Villa Wahnfried' at 8 o'clock to-morrow morning."

Pupils' Recital in London.

LONDON, July 23.—At a recent recital in Bechstein Hall, the pupils of Ernesto Baraldo made a creditable showing. Those who were heard on this occasion were Lenora Sparks, Gertrude Lonsdale, Adelaide Rind, Elise Kahn, Philip Ritte, Andre Kaya, Arnold Hall, Stuart Raynes and Reginald Kenneth.

The Most Irrepressible Wagner Crank

The most irrepressible Wagner crank in the universe is Ashton Ellis of London, says the New York "Evening Post." Some years ago he began to translate the last edition of Glasenapp's "Life of Wagner" into English. That work promises, when completed, to make up seven or eight huge volumes. Soon, Mr. Ellis began to show signs of dissatisfaction. Glasenapp was as thorough as any German professor, but he was so foolish as to throw away the litter that had accumulated in his workshop. This broke Mr. Ellis's heart. His idea of a biography is a series of volumes containing everything ever written or spoken by a man, or about him. No laundry list must be left unprinted. Accordingly, he soon parted company with Glasenapp, and began to shovel in loads of data about Wagner, rubbish and all. His fourth volume included a period of only two years. The fifth, just out, covers less than one year!—the year 1855, in which occurs the London episode which Mr. Ellis himself calls "little more than a waste of time on Wagner's part." Why, then, waste a whole volume on it? Wagner died in 1883.

That leaves twenty-eight more years to cover, and it is needless to say that the period from 1855 to 1883 offers much more choice and abundant material to a biographer than the period 1813-1855. Are we to assume, therefore, that Mr. Ellis's "Life of Wagner" will ultimately comprise at least thirty-three volumes? Is there no clause in the penal code that covers such a case?

With all his reading, Mr. Ellis seems to have learned little about Wagner's true character. He suggests that if he had only been introduced to the critics of London, their judgments might have assumed a different tone. Fancy Wagner going to newspaper office to curry favor with the critical dunderpates! He wasn't that sort of a man. He had previously argued in an essay that the cause of music would be benefited if the critics, such as they were, were abolished. He made his appeal to the public, and he won. Mr. Ellis devotes much space to reprinting the newspaper articles on Wagner. Some of them are funnier than "Punch" ever was, but a florilegium would have been preferable to an exhaustive collection.

Björnson's Opinion of Himself

Sir George Grove once wrote that Schubert was "one of the very few musicians who did not behave as if he thought himself the greatest man in the world." There are plenty of literary men, too, who may be included in the category of those who believe, with the German humorist, that

"Bescheidenheit ist eine zier
Doch kommt man weiter ohne ihr."

Björnsterne Björnson, for example, said in the course of the remarks he made the other day at the unveiling of a monument to Richard Nordraak in Berlin.

"Nordraak's death completely altered my plan of life. My mind was filled with the

old Icelandic battle-songs and pictures from the ancient Northern Mythology. It was my intention out of this material to create, in conjunction with the deceased, great dramas, for which he was to supply the music. His early death frustrated those plans. Afterwards Richard Wagner used the same sources for his works. But though I am not learned in musical matters, I must say that in my opinion Wagner has failed to hit upon the right thing in his presentation of Germanic mythology. He has imparted a sensual sentimentality to it which is alien to its nature. However, that which does not come at its proper time can never come."

NORDICA TO SING AT OCEAN GROVE

TALI ESEN MORGAN CAPTURES PRIMA DONNA FOR AUGUST 1.

Has to Pay \$2500 for a Single Performance—Singer Postpones European Trip to Appear.

OCEAN GROVE, N. J., July 24.—Tali Esen Morgan has engaged Mme. Nordica to sing in a concert at the Auditorium Wednesday, August 1.

"It was hard work," said the leader this afternoon. "I've been working for a month with Mme. Nordica and I've just closed the contract. It will be the star musicale of the summer in Ocean Grove. Mme. Nordica has never sung before the American public in the summer season, although golden inducements have been offered. She has consented to defer her trip to Europe for this concert."

It was learned that Mme. Nordica is to be paid \$2,500 for the Ocean Grove concert. Mr. Morgan estimates the total cost of this midsummer gala night at \$3,500, and he confidently expects the largest audience ever assembled in the big auditorium.

At the Berlin Opera, during last season, Wagner was played seventy-five times ("Tannhäuser" fourteen), Mozart twenty-seven ("Figaro" eleven), Lortzing fourteen, Glück nine, Meyerbeer eight, Humperdinck eight, Weber seven, Nicolai seven, Beethoven six, Kienzl five, Schillings four, Cornelius two, Kummel one. The French works come in the following order: Auber twenty-three ("Le Domino noir" seventeen), Ambroise Thomas sixteen ("Mignon"), Bizet twelve ("Carmen"), Gounod ten, Saint-Saëns six, Massenet six, Boieldieu four.

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BURGLARS OVERLOOK CONRIED MANUSCRIPTS

ENTER HIS RESIDENCE, VIA THE
SCUTTLE, BUT FAIL TO GET
ANYTHING.

Miss Only Unexpurgated Copy of Shakespeare and
MSS. by Lord Bacon and Richard Brinsley
Sheridan.

Unregenerate burglars, whose sense of the fitness of things is evidently distorted, broke into the sumptuous home of Heinrich Conried at No. 65 West Seventy-first street, New York city, last week. The police state that the burglars did not obtain anything, despite the fact that the house contained almost priceless treasures in the way of manuscripts.

Three years ago the house was robbed of jewels and plate valued at \$10,000. The thieves got in by way of the roof, so the impresario had a special scuttle made, alleged to be burglar-proof. The most recent intruders smashed the scuttle and thief-proof theory as well.

Ever since Mr. Conried locked up his house and went to Europe in quest of new artists, his house has been visited on alternate days by a woman engaged to give the rooms an airing. She was startled when she found the upper rooms in disorder and the skylight broken, and at once reported the matter to the police, although nothing was missing.

If the burglars had gone into the library on the second floor, they would have found a set of Shakespeare published in the early part of the seventeenth century, and believed to be the only set of his unexpurgated plays in existence; a portfolio containing some of the original manuscript of Lord Bacon, and a manuscript of Richard Brinsley Sheridan, besides a dozen volumes on the drama, of almost priceless value.

IN DUAL RECITAL.

Louis F. Haslanger and Clarence Reynolds Heard to Advantage.

A song recital was given in the Tackapou-sha House, Far Rockaway, N. Y., by Louis F. Haslanger, barytone, assisted by Clarence Reynolds, pianist, on July 19.

The programme contained the following numbers: "Scherzo," Chopin; "Prologue" (Pagliacci), Leoncavallo; "Morgen," Richard Strauss; "Du Bist die Ruh," and "Erlkönig," Schubert; "Frühlingsrauschen," Sinding; "O. That We Two Were Maying," Oley Speaks; "Homeward," Gerald Lane; "Because," Guy d'Hardelot; "Three for Jack," W. G. Squire; "Obstination," Fontainilles; "Hills o' Skye," Victor Harris; "Jean and Heigh Ho!" H. T. Burleigh; "Liebestraum," Liszt; "Toreador" (Carmen), Bizet. Mr. Haslanger is the possessor of a pleasing barytone voice, and is the soloist of the Marble Collegiate Church, Twenty-ninth street and Fifth avenue, Manhattan, during the summer, and at the Madison Avenue Presbyterian Church in winter.

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EDITH MOXOM GRAY

RUSSIAN UNREST STIRS COMPOSERS

Lhevinne Writes That Musical Com-
patriots are Busy at
Work.

A letter from Lhevinne, the great Russian pianist, to his friend, Modest Altschuler, conductor of the Russian Symphony Society of New York, conveys the interesting information that the existing political ferment in Russia has aroused the creative fever among the Muscovite composers. Every man of prominence in the Neo-Russian School, according to Lhevinne, is engaged on work that has had its inspiration from recent stirring events in the Czar's Empire.

Scriabine, Cui, Zolotaryoff and other composers for the piano have submitted new and important compositions to Lhevinne for his American tour next season. In the orchestral field, Konyus, whose "Child-Life" suite made his fame here, has placed a symphony with his publishers. His new violin concerto introduced last year at a London Philharmonic by Kreisler, will have its first American production next season by Maud Powell. Bubeck and Sachnowsky, the latter entirely unknown here, are completing new symphonies which they promised Lhevinne would be forwarded to Mr. Altschuler in manuscript.

HERBERT CONCERTS PLEASE THOUSANDS

Attractive Programmes Draw Many
to Willow Grove Park.

WILLOW GROVE PARK, PA., July 25.—The Herbert concerts still continue to attract large audiences. This is due not only to the excellence of Mr. Herbert's leadership, but the programme as well. To-day was Christian Endeavor Day. In the afternoon the principal number on the programme was a cantata, "Under the Palms," by Geo. F. Root. Other selections were Moszkowski's "Moorish Fantasia" from "Boabdil," Meyerbeer's "Coronation March" from "The Prophet," and march from Herbert's "Singing Girl." In the evening were given the "Prelude, Choral and Fugue" by Bach-Abert; a sacred cantata, "The Rolling Seasons," by Caleb Simper; Liszt's symphonic poem, "Les Preludes," and the ballet music from Massenet's "Le Cid."

August 7 will be Welsh Day, when a chorus of 100 Welsh singers will appear, some of the works to be given being Elgar's "Salut d'Amour," "Ballet Divertissement" from Saint-Saëns's "Henry VIII," Beethoven's "Egmont" overture, and Wagner's "Song to the Evening Star" from "Tannhäuser."

ATTACKED ORGANIST.

William W. Kennett Dying from His
Injuries.

CHICAGO, July 23.—Suffering from a fractured skull, which he received in an attack made upon him by Michael Lavin, a bellboy at the Victoria Hotel, William W. Kennett, organist of the Church of the Messiah, is dying at Cook County Hospital.

Lavin is a prisoner and will be held pending the outcome of the organist's injuries. Kennett is one of the most prominent musicians in the city and numbers among his pupils some whose names are well known in society. He maintains an elaborate studio in Kimball Hall.

BIRTHDAYS OF THE WEEK

Among the musicians whose natal days fall during the current week are:

Vladimir de Pachmann, the brilliant pianist, was born in Odessa July 27, 1848. He was a pupil of his father, who was a professor at the Vienna University and a good violinist, and of Dachs. He has made successful concert tours in Russia, Austria, Germany, England, America and Denmark, in which country he received the order of the Danebrog from the King. His specialty is Chopin.

Ernest von Dohnanyi, noted pianist, born in Pressburg, Hungary, July 27, 1877. He was a pupil of his father and Karl Forstner till 1894, then at the Landesmusikacademie at Pesth, of Stefan Thoman and Hans Kössler. After graduation he studied during the summer with d'Albert. He has made successful tours in Germany, Austria-Hungary, Russia, Great Britain and America. Brahms expressed a high opinion of his compositions, of which there is quite

a number. For his overture "Zrinyi" he won the "Milleniumkönigspreis" at Pesth in 1896. A pianoforte concerto won the first of the Bösendorfer prizes at Vienna in 1899.

Count Geza Zichy born at Sztara, Hungary, July 22, 1849. The son of an Austrian nobleman, he was passionately fond of music. He unfortunately lost his arm at the age of seventeen, but by dint of unconquerable energy became a left-handed piano virtuoso of astonishing attainments, under the guidance of Mayrberger, Volkman and Liszt. A member of the legal profession and an incumbent of high positions, he has found time to give many concerts, and even to undertake extended tours for charitable ends. He has, at various times, been president of the Hungarian National Academy of Music, and Intendant of the National Theatre and Opera at Pesth. His works are numerous.

Woman's Lack of Formative Genius

Music and the drama are the arts above all others which demand for their production the formative genius, that is to say, the ability to shape.

Women are deficient in this power, possibly because, for so many centuries, they have been denied the broad outlook over and grasp of life which only liberty and adventure—the coming into contact with all sorts and conditions of men and events—can give.

The decorative arts require perhaps the least sense for form, for the material in these is the most concrete, and nearest at hand. With these might be ranked the writing of a novel. Here there is the setting down of events in such order as best to hold the interest of the reader. But not a high order of form sense is required, as the telling of a tale comes very close again to every-day life, not only because we are accustomed to use narrative in our daily intercourse with each other, but merely to report certain events in the order in which they occurred or in which they came to

our notice is oftentimes sufficient to make them interesting.

Not so with the drama. Here there is, naturally, necessity for the most careful selection of situations and events. The work must form a perfect and logical proceeding to the denouement, there must be no threads dropped, no ravelings.

In music the same holds good, but in a still greater degree. Formless music is meaningless. Just why a piece of music is cast in a certain form is a mystery. No one has yet explained the "raison d'être" of the sonata form, and yet do we not all feel its rounded dignified perfection?

Woman has all the qualities necessary for the writing of great music—sentiment, passion, delicacy of touch, charm, the feeling for beauty—every quality but the formative impulse. What woman has ever written a great poem?—not a beautiful one, remember, for many have written that, but great in the sense of large in scope as well as beautiful. Name a great drama written by a woman. You cannot. She has made no place for herself in music for the same reason—she lacks the genius of form.

E. L.

Character, as Revealed by the Voice

Socrates was wont to read the quality of a man's mind by the sound of his voice. "Speak that I may see you," he once said. So Durant maintains that a stutterer is one easily enraged or pacified, and therefore quick and inconstant. A thick and coarse voice indicates one who is malicious, cunning, disdainful. A coarse voice is indicative of a robust physique, a great talker, a quick temper; a piercing, fine, or weak voice shows timidity, cunning and quick wit.

An attractive and clear voice reveals the prudent, sincere and ingenious, but often the proud and incredulous man; the firm and pleasant voice, the robust, intelligent and benevolent person. A trembling and weak voice shows timidity and weakness, while great sound and firmness indicate strength, audacity, rashness and obstinacy. A sharp and rude voice denotes a coarse mind, inferior judgment, and strong appetites, while a habitually hoarse voice indicates untruthfulness and vanity.

A full and sweet voice shows peacefulness, discretion and self-will; a soft, sweet voice, a peaceable, ingenious and subtle character. A voice quickly changing from gravity to sharpness, shows quick temper and arrogance.

That each emotion, mood or passion

changes the prevailing voice is well understood by actors and elocutionists; and that each prevailing temperament has a somewhat characteristic manner of speech rather than sound of voice, is a secret of alienists and students of human nature, as well as a matter of observation among people generally.

It is possible, however, that since the character is revealed by the voice, the cultivation of the voice would react in character; so that the acquisition of the voice of genius and goodness, through systematic training, might tend to produce the qualities which the trained voice would imply.

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MONTREAL TO HAVE NEW MUSIC HALL

DR. CHARLES A. E. HARRISS ANNOUNCES PROJECT AND PLEDGES OF NEEDED MONEY.

Will be Used by Recently Formed Philharmonic Society for its Concerts—Dr. Harriss' other Plans.

MONTREAL, July 23.—This city is to have a new music hall, the money to build which having been donated by a generous citizen. At this hall are to be given the concerts of the Philharmonic Society, founded by Dr. Charles A. E. Harriss, who is at present in England, in connection with the British-American Musical Festival.

Dr. Harriss announces that the society will offer to publish free, from time to time, new works of merit by native composers. Moreover he is anxious to establish a close art union between this country and England, and for this purpose purposes to invite British artists and composers to each of the quinquennial festivals which he will hold in Canada in future.

At present he is arranging for the visit of a French composer to Canada to give concerts of French music, an idea which would, of course, be popular with French-Canadians. He has also some thought of arranging a Canadian tour for the London Symphony Orchestra.

ANOTHER SINGER FOR HAMMERSTEIN

Impresario Engages Anna Giacomini of Venice Opera for the Manhattan.

Oscar Hammerstein has added another to his list of prima donnas for the Manhattan Opera Company in Mme. Anna Giacomini, a young Venetian singer, who is said to be one of the finest of the younger Italian mezzo-sopranos. She has a remarkable repertoire of twenty-six operas, including "Carmen," "The Barber of Seville," "Trovatore," "Faust," "Aida," "Mignon," "The Huguenots," "Le Prophète," "Rigoletto," and "The Masked Ball."

Mr. Hammerstein first heard of her through Signor Bonci, his principal tenor. Both singers were taught by the same teacher, and they sang together in the Costanzi Theatre in Rome. Mme. Giacomini was in Buenos Ayres when Mr. Hammerstein was abroad, and quite accidentally he learned a few days ago that she was in New York on her way back to Venice. A meeting was arranged, the prima donna sang for him and was immediately engaged. Her voice is said to be of great range and rare quality.

Boy Choir's Concert

NEW HAVEN, July 23.—An interesting programme was given by the Boy Choir of Trinity Church and Charles Mann, barytone, at Woolsey Hall last week. Edmund S. Ender, the organist of Christ Church, Ansonia, accompanied the choir on the great Newberry organ, and Harry J. Read, the director of the choir, conducted. The numbers given were "Jerusalem" from Gounod's "Gallia," "Unfold the dramatic work of T. W. Surette, "Let God Arise," which was composed on the completion of the Spanish-American war, and which ends with the crashing chorus of "America."



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CLARENCE EDDY

DESZÖ NEMES TO RETURN TO NEW YORK FROM DETROIT

Into the office of MUSICAL AMERICA came Deszö Nemes, a fellow pupil of Fritz Kreisler, at the Paris Conservatoire, a noted violinist himself, and one of the best known teachers of the violin in Detroit.

"I have decided to return to New York," he said, after the usual greeting. "After eighteen months of experience in Detroit, I have arrived at the conclusion that musical New York offers far better opportunities than the Western city. I have been most successful in Detroit, as has been Mme. Nemes, and we have no complaint to make of our treatment there, for our chamber music concerts were most successful, as well as our teaching. But Detroit is not musical in the artistic sense of the word. Do you know that when we arrived in Detroit there was not a musician in that city who had ever heard the Kreutzer Sonata played, and some of them even thought that when I spoke of it I meant Tolstoi's novel. The condition of affairs in Detroit is a bit discouraging for the real artist. Those who appreciate the best there is in music are few and far between and when the true artist offers the best there is in him, the other side does its utmost to persuade the cultured few that the artist is some sort of a freak and not worthy of attention. When I first went to Detroit, I had some of the most peculiar experiences in my career. They heard me play and applauded me liberally. 'Oh, he can play all right,' I heard one of them say, 'but he is a Hungarian and plays music in Hungarian style.'"

"Do you think that New York is any better?" I asked.

"Yes," replied Mr. Nemes. "Decidedly; for New York is far older in its culture, and tremendously in advance of any other city in the United States, because of its cosmopolitan population. There is, however, lacking in the United States generally a true musical atmosphere. Here, everything is so new that there can be no proper veneration for music and for all for which it stands, such as there is in Europe. Once I went into a concert hall in Vienna and in the entrance was a sign, 'In this hall Beethoven conducted his Fifth Symphony for the first time.' The place seemed hallowed to me, and I felt the spirit of the great master composer upon me as I listened to the concert. It is these little things which tend to make what we call a musical atmosphere."

"But surely American teachers and American conservatories are fostering the spirit of music and will produce that missing atmosphere, so necessary to the production of the real artist," I suggested.

"Some day, undoubtedly," said Mr. Nemes. "But let me tell you that with all its wealth, America is a century behind Paris in its music. The Conservatoire is an example of this. At the American musical institutions, it is money that counts. The teachers work for their living, and the pupils pay for their tuition. The Conservatoire is the exact opposite of this. It is supported by the State and it is utterly impossible for any pupil to buy tuition in it. He, or she, must have sufficient talent to pass the difficult entrance examinations and then everything is free. The teachers are either so well paid by the State or are so situated financially that money does not



DESZÖ NEMES

enter into their musical lives at all. When I studied there for three years under Massart, our class of twenty or twenty-one was one large family. Every day we gathered in our classroom and for three hours we studied, played, practiced and learnt. Our teacher was one of us; he worked with us, helped us and encouraged us, and when we were not learning from him, we were permitted to play in the famous Colonne and Lamoureux orchestras. I remember once, Colonne went to St. Petersburg and was replaced in Paris by Tchaikowsky. It was under this master that we played his Fifth and other symphonies, and it was a liberal education to work under him. Do you understand now why there can be no musical atmosphere in this country until conditions are radically changed? Where has the American pupil an opportunity for practical work such as I had in Paris? Where can he be taught by the great masters, and where, most of all, is money a secondary consideration in this country?"

"Surely, you do not think that you can effect a revolution in this regard?" I asked.

"I know that better than anyone else, but I hope, together with such other of my fellow musicians who feel as I do—and there are many of them—that we will do a little toward substituting art for the almighty dollar. I feel that I have a duty toward music, as does Mme. Nemes, and when we return to New York next autumn we will do what little we can towards fostering the spirit of true art in its best sense. It is our intention to give a series of chamber music concerts for music lovers and students at so moderate a price that even the poorest may attend. While Mme. Nemes, who was a pupil of Rubinstein, and myself will form the nucleus of soloists, I will have the best obtainable to be heard at these concerts. I gave a similar series some two and a half years ago when I was in this city, and received so much encouragement that I am certain that artistic success will crown our efforts."

E. M.

CARL BURRIAN TO REPLACE KNOTE

TENOR FROM ROYAL OPERA AT DRESDEN TO BE HEARD AT THE METROPOLITAN.

Mrs. Knote's Ill Health Prevents Husband From Fulfilling Contract With Conried.

Heinrich Knote will not be a member of the company at the Metropolitan Opera House next winter. He had a contract for three seasons with Mr. Conried, finishing his first term in April last. He was to have appeared twenty times next winter and fifteen the year following.

Mrs. Knote, who was a Miss Corning of Brooklyn, is in very bad health, and because of this, would not have been able to have accompanied her husband to this side next winter, so Knote has arranged with Conried to combine the last two years of his contract and come here for the remaining thirty-five appearances the season after next. Next winter he will sing in Munich.

His place with the company at the Metropolitan will be taken by Carl Burrian, of the Royal Opera in Dresden. He has never been heard in this country.

BAUER TO JOIN WEIL'S SCHOOL

Halifax's Foremost Musical Institution Captures a Fine Pianist.

William Bauer, an organist and pianist well known in New York city, who has a reputation as a most able musician, conscientious and hard-working, has just signed a contract to assume charge of the piano department of the Weil School of Music at Halifax, Nova Scotia.

Mr. Bauer has appeared in recitals both of piano and organ in and about New York and besides his new duties in Halifax, will also give recitals there.

Max Weil, the able head of the School of Music bearing his name, is making certain other changes in his faculty tending to raise the standard of his school still higher than it has been hitherto.

Mark Twain on Wagner.

A young student who had almost as high an opinion of Rossini's musical genius as of his own submitted to the maestro a funeral march which he had composed to the memory of Meyerbeer. When the youth had played the piece over he turned expectantly to receive Rossini's enthusiastic applause.

"Well, there is one alteration I should have preferred," said Rossini.

"What is that?"

"I would rather have had Meyerbeer write a funeral march for you."

Mark Twain on Wagner is also good. Addressing a Wagnerian society after dinner, Twain spoke of his recent interest in the maestro, of his attending orchestral concerts to hear his music, of his study of his scores at home, and when he had thus worked up his audience to an enthusiastic welcome of this new convert to their idol, Mark Twain summed up thus:

"The conclusion I have arrived at, gentlemen, is—that Wagner's music is really not half as bad as it sounds."

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Direction
Haensel & Jones 542 Fifth Avenue
NEW YORK



The Musical America Co.

PUBLISHERS

Published Every Saturday at 135 Fifth Ave., N. Y.

An independent Musical Newspaper, specially devoted to the musical interests of the United States and Canada.

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SUBSCRIPTIONS:
For one year (including Postage) \$1.00
Foreign (including Postage) 3.00
Single Copies .05

Telephones: 5070-5071-642 Gramercy
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NEW YORK, SATURDAY, JULY 28, 1906.

Musical America has risen to chronicle the national endeavor, the national work in music, and to establish a principle, the principle of honesty and justice in musical journalism.

During the year ending June 16, there have been three hundred evening performances, forty-eight matinees, and six concerts at the Opera house in Frankfort-on-the-Main. This city has less than one-third the population of New York city, yet people are wondering whether it will pay to have two opera houses in this city giving twenty weeks of opera each. In addition to the large number of performances given in the German city, there were eighty different works performed, including six new operas, a new dramatic legend and five ballets. In respect both as regards the number of performances and the novelties presented, Frankfort is so far in advance of New York that comparisons are absolutely impossible. Why this should be so, is difficult to say, unless it be that the Frankfort opera, like all German operas, is endowed by the national and city governments, and independent of rich directors and interference from their wives. Still, there is every hope for New York city, for it has wealth and the willingness to spend it, and its cosmopolitan population is of a character which may be termed "music-loving."

YOUTHFUL PRODIGIES.

Sir Alexander Mackenzie, head of the National Academy of Music of London, says that youthful musical prodigies are no longer rare, and declares this is due to the systematic training of the last two generations. While it is true that heredity is apt to influence the transmission of musical talent, instances where such talent has been handed from parents to children are rare indeed. The daughter of Liszt was undoubtedly artistic, and certainly possesses a wonderful head for business, but even her son by Richard Wagner has as yet failed to equal the work done by his great father. Not one of Robert Schumann's children showed the slightest musical talent, despite the fact that their mother was a remarkable pianist.

Heredity is a much misunderstood phrase. It is applicable, not to the mentality of the descendant, but to his physi-

cal attributes. It is atavism which Sir Alexander had in mind. Atavism is a genial manifestation of nature by which the best or worst traits of an ancestor jump a number of generations, cropping up in the descendant in the most unexpected and unanticipated way. It is this freak of nature for which the present deluge of youthful prodigies may be blamed. Probably their precocious talents would not have been known had the universal desire for musical education been less pronounced. While there is no way of proving it, it seems probable that musical talent was just as great years ago, though latent and undeveloped, and that there were many Paganinis in embryo who would have been acclaimed by an admiring public, had they lived in this age of general development.

There is one phase of this early development of musical genius which deserves attention—the rarity with which those who develop it too early, achieve lasting success when adult age is reached. There are a dozen youthful prodigies of twenty or even ten years ago, who have sunk into oblivion never to be heard from again. It is to be hoped that those of the present age will fare better, although there is little hope, for the greed of their parents for the artistic and financial success of their offspring is apt to ruin the latter, physically, mentally and musically.

UNMUSICAL AMERICA.

A letter from Joseph Lhevinne contains the news that the revolutionary activity in his native country, Russia, has aroused her composers to unusual activity. This is not strange, for history teaches us that it is only when a nation is stirred to its utmost that its men of brains produce the best that is within them. The "Sturm und Drang" period in Germany produced the greatest in German literature and music. The unrest preceding the French Revolution produced the "Marseillaise." "Die Wacht am Rhein" was born during the years preceding the turmoil of 1848.

The stolid Briton has evolved nothing in the way of music written by men whose hearts are stirred in the battle for liberty, and America is just as badly off. Not even the tremendous struggle between the North and South produced a single noteworthy musical composition. "Marching Through Georgia" and "John Brown's Body" and songs of that calibre, are the only music of the Civil War. The Revolutionary War brought forth nothing, and the War of 1812 with England was the cause of the "Star Spangled Banner." The Spanish War was again fruitless.

So far as really great music is concerned, America has done practically nothing. As there is little prospect of any national cataclysm, so there is correspondingly little prospect of creative force sufficiently strong to stir what composers we have, into abnormal effort. It is a pity that American life is so material—that mathematics enter so largely into our life. Romance and imagination, which are the essential adjuncts to the necessary talent for the production of the really great in music, literature, or art, play a very small part in our national make-up. We are not serious minded enough, and year by year we are assimilating the lightness and superficiality of the French without their corresponding brilliancy.

Just now there is a tremendous boom in music in this country, but we are only absorbers, not producers. We are willing to have the best there is in music, but we give nothing to music save our dollars and our presence. To tell the truth, the prospect for original composition from American composers is not of the best. The few good composers we have, find difficulty in having their works performed and embryonic geniuses find no inducements to work hard. Foreign governments and foreign individuals offer prizes for the encouragement of musical composition. When a similar thing is done in this country, universal attention is directed to so unusual a happening. The offer of Straw-

bridge & Clothier, of Philadelphia, of \$500 for an original cantata for their chorus stands like an oasis in a musical Sahara, and yet, although the offer is only a few weeks old, some of the best known American composers have signified their intention of competing.

Our millionaires give fortunes to all sorts of enterprises, from orphans' homes to libraries, but music, the Cinderella of the arts, has been completely overlooked so far. Mr. Carnegie is said to be musically inclined and supports a private orchestra in his castle in Scotland, but of the forty millions or more he has given towards the founding of libraries and to charities, not one penny has been expended for music.

Until money, so plentiful in America, will be used for furthering the cause of American music, until then will music remain at the foot of the ladder, and semi-civilized nations, like Russia, will surpass us in the greatest of the arts.

SERIOUS CHARGES.

If the charges made by the Junger Männerchor of Philadelphia against the management of the recent Sängerkongress are true, then Newark has nothing on which to pride itself, so far as its treatment of visitors is concerned. The city possesses only two hotels, and these are about third-class, and aside from the rather small Kruger's Auditorium, has no hall for musical purposes large enough to accommodate such a crowd as was attracted by the last Sängerkongress.

So far as the charge that the Junger Männerchor was cheated out of its legitimate rights in the contest for the Kaiser's trophy is concerned, that is too delicate a question to decide, in view of the standing of the judges. That a chorus of one hundred and seven, of which only thirty-five were Germans, could pronounce the words of a German song properly seems very doubtful, but, as the decision has been rendered, the Junger Männerchor should rest contented, determined to do still better the next time.

As the next Sängerkongress will be held in New York city the Philadelphia organization need not worry about hotel accommodations, reception committees, or fair play, for New York city is big enough to furnish all these to its visitors.

Memories of Garcia

To the Editor of MUSICAL AMERICA:

The article that appeared in MUSICAL AMERICA upon Manuel Garcia is so nearly complete that I am prompted to add to it matter that may be of value. The Garcia family were heard of by Dominick Lynch in Europe, and he, like the ardent amateur that he was, brought the whole family over to Brooklyn in one of his packet ships.

The Garcias were entertained by Mr. Lynch, and the greatest of prima donnas, Maria Garcia (later Malibran), made her first sojourn in America in the Lynch mansion in Brooklyn, which was no doubt a very small town in 1825. I had the pleasure of hearing Mrs. Luquer (who was Mr. Lynch's daughter) narrate some experiences with the gifted genius of sixteen, who had on her arrival received a partition of the then new opera of "Otello" by Rossini. It was in his second style and a great novelty, no doubt, to the young exponent of "Il Barbiere" and the more highly florid operas of that date. At all events, while Miss Lynch was in the morning room seated at work, and while the young singer was at the piano testing the part of *Desdemona*, Maria Garcia would watch the effect on the face of her hearer. If the emotion manifested was so deep that Miss Lynch had to stop sewing, Maria knew that her creation was taking the proper form for its public hearing; and she went over her part until she was perfect in it.

Your article speaks of the opening of November 20, 1825, as the birth of Italian opera in New York. We can believe that there was very little, if any, criticism in 1825, by which an accurate impression could be gathered of an opera company that comprised such extraordinarily gifted artists as those who were associated with Manuel Garcia. The life of Mme. Malibran must always be a story of pathetic interest to people of musical natures on account of her varied talents, intellectual conversation and early death at twenty-eight, when she had already become one of the most accomplished women in her profession. New York, July 24. H. B. F.

PERSONALITIES.



JESSIE SHAY

Shay.—Jessie Shay, the brilliant little pianiste, of whom the above is a snapshot taken at Sharon, Conn., is passing the summer on Long Island, enjoying life to the utmost.

Mugnone.—Leopold Mugnone, the composer, is resting at Naples.

Neilsen.—Alice Neilsen is at Salsomaggiore, Italy, for the summer.

Bonci.—Allesandro Bonci is passing the summer months at Rimini, Italy.

Winkler.—Leopold Winkler is spending the summer on the shores of beautiful Lake Champlain.

Ganz.—Rudolph Ganz will return to this country on January 1 for an extended concert tour.

Leps.—Wassili Leps, the Philadelphia composer and organist, is passing the summer at Beach Haven, N. J.

Mead.—Olive Mead is passing the summer at Minot, Mass., preparing for the coming season's work.

Robie.—Amy Robie, the young violiniste, is spending her vacation at Lake Placid in the Adirondacks.

Campanari.—Leonardo Campanari has returned from San Francisco where he has been on a visit to his family.

Duffy.—J. Humbird Duffy, the barytone, is passing the summer months on his beautiful estate in Virginia.

Reger.—Owing to ill health, Max Reger has resigned as teacher of composition and organ at the Royal Academy in Munich.

Juon.—Paul Juon, noted composer and teacher, has been added to the faculty of the Royal High School for Music in Berlin.

Francke.—J. E. Francke, the manager, is enjoying a two weeks' vacation fishing and hunting in Pike County, Pa., at Twin Lake.

Haensel.—F. W. Haensel, of the managerial firm of Haensel & Jones, together with Mrs. Haensel, is spending three weeks' holidays at Bellow's Bay Side House, Good Ground, Long Island.

Goff.—Winfred Goff, the barytone, formerly with the Savage English Grand Opera Company, has been studying in Paris with Jean de Reszke. He has gone to Munich to attend the Mozart festival.

Heidelberg.—Lillian Heidelberg, formerly of the Metropolitan Opera House, has signed a two-years' contract with the Vienna Opera and will be heard as *Elsa* in October. She will visit America, her native land, next month.

Fletcher.—H. M. Fletcher, the conductor of the Schubert Choir and The People's Choral Union of Toronto, is spending part of July and August in New York city, making selection for next season's programmes for both societies.

Harper.—William Harper has been selected to sing "Elijah" at Ocean Grove on September 3, this being his second year to sing it. In view of the fact that there are so many capable of singing "Elijah," this is a distinct honor for Mr. Harper.

Samaroff.—Olga Samaroff, the noted pianiste, has received so many applications for concert dates for next season that Charles A. Ellis, her manager, is in a quandary how to appease all applicants.

Turner-Maley.—Florence Turner-Maley, the popular soprano, is to spend the next few weeks in Chicago, to which city she has accompanied her husband, Stephen Maley, who is one of Charles Frohman's dramatic stars, and who is to create the rôle of *Silas Gooch*, in Marguerite Merrington's new play, "The Daughters of Man."

HENRY WATTERSON PRAISES GILMORE

KENTUCKY EDITOR LAUDS POPULAR
BANDMASTER AT MEETING OF
MEMORIAL COMMITTEE.

**Tells of Friendship of Quarter of a Century—Says
People of United States Owe Debt to His
Memory.**

The project to raise a memorial fund for the benefit of the widow and daughter of Patrick Sarsfield Gilmore was launched at the Manhattan Beach Hotel last Sunday. About eighty admirers and former patrons of the famous bandmaster listened as Henry Watterson explained the object of the proposed Gilmore Memorial Concerts. A series of concerts to be held in all the larger cities of the United States has been planned. The opening concert will be held tomorrow, July 29, at Manhattan Beach, the scene of Gilmore's greatest activity and of most of his musical triumphs. Mr. Watterson in a short speech praised Gilmore and his work. He said among other things:

"We are now on the spot made luminous by the genius and personality of the dead and famous bandmaster, Patrick Sarsfield Gilmore, to testify by our presence the affection we bore him, to signalize our approval of the plan to secure an independence for his wife and daughter. The last twenty-five years of his life he and I were very close friends. He had sympathized with the mischance which had diverted me from what he thought might have been a successful career in music to one in another calling, at that time quite beyond my aspirations and hopes.

"There is scarcely an object hereabout that does not recall him, superb in all his aspects and attributes, his stick at once the baton of the field marshal and the wand of the magician. The noisy surf as it rolled in upon the beach, the endless tramp along the piazzas did not daunt him. He rose above the elements. His brass was more than a match for the ocean; his guns thundered defiance to the footsteps.

"Which of us cannot still hear the strains of the 'Boulangier March' or the 'Star Spangled Banner,' making a monkey of the winds and waves, while the battery, parked along the flower beds outside, joined the resistless encore, Patrick Sarsfield himself towering over all, a very sea god, newly risen from the vasty deep, another *Lohengrin* come to dazzle and amaze, yet good for 'Garry Owen' and 'Yankee Doodle,' for he was an Irishman, with all the Celtic gifts of variety, and could make those bellowing instruments as gentle and tuneful as reeds and viols to murmur the spring notes of Mendelssohn and now and then do a stunt from Beethoven and Schubert, not unworthy of Thomas and Seidl.

"He was generous to a fault and in an altercation over the division of a club bill I once told him that he was a preposterous host and an impossible guest. It was literally the truth. Yet it may be doubted, with a vast outlay and uncertain returns of his thirty years of matchless and untiring public service with his great organization, if any considerable amount of money was saved by him. He was an honorable and upright, as he was a princely man, and when the people of the United States remember the debt they owe him they will rally to the support of this movement inaugurated here today, where he showed the New Yorkers the glory of New York as the City of the Summer Sea, a glory shared by no other city in the world.

"Paris, Berlin and Vienna are inland. Barcelona, Marseilles and Naples are side shows. London has nothing better than Margate and Brighton. None of them can compare with that iridescent coast line which extends westward from Sheepshead Bay to Sea Gate—or shall I say from Eel Cove to Norton's Point?—a mirage of enchantment and a paradise for the rich and poor who love the Lord and know their Long Island catechism."

Gilmore Day at Manhattan.

At the P. S. Gilmore day at Manhattan Beach on July 29, there will be a matinee and evening performance. Scenes from "Faust," "Martha," "Carmen" and "Rigoletto" will be given with the assistance of Julia Allen, Estelle Wentworth, Mrs. W. W. Niles, Mrs. James Francis Cook, Harry McClaskey, Andreas Schneider and a large chorus. Volunteers from Frank Damrosch's People's Choral Union will also be heard, their numbers being "The Minstrel Boy," "Lo! How a Rose," "Battle Hymn of the Republic," "The Star Spangled Banner" and the "Hallelujah Chorus."

HUGO KAUN WRITES REMARKABLE WORK

New String Quartette Scores Immense
Success at Essen
Production.

Some years ago Essen would hardly have been considered a musical centre, but in the last few years a decided change has taken place. The interest manifested in concerts was so great that in the fall of 1904 an imposing music hall was erected in which perhaps more first performances of new works have taken place than in any other structure for a like purpose. The



HUGO KAUN

work, however, which received the greatest ovation on the occasion of its initial production was the string quartette of Hugo Kaun, which was given at the recent Tonkünstlerfest in Essen. The composer is a former resident of Milwaukee, having, however, been born in Berlin. He was a pupil of Oscar Raif and Kiel at the Hochschule für Musik, in the latter city. His largest work is the symphony "An Mein Vaterland." Some idea of the excellence of Kaun's latest work may be gathered from the following extracts. "Die Allgemeine Musikzeitung" (Berlin) writes: "In Kaun's string quartette in D, in three movements, two long movements enclose a scherzo, and in all three an enthusiastic and noble spirit expresses itself in choice language, but language intelligible to all. This music does not strive after effect, but is really the product of a free, independent mind which knows how to combine technical knowledge with deep and natural emotion."

The "Essener Volkszeitung" says of it: "It is, in form and the working out of the details of the themes, a thoroughly original composition, with a wealth of melody and tone-color which held the senses and emotions of the listeners enthralled from the first note to the last."

The "Lokal-Anzeiger" (Berlin). "The melodious 'String Quartette in D' of Hugo Kaun, was extraordinarily pleasing and did the composer great credit."

In That Dear Paris!

The behavior of some people at the large concerts in Paris is "odious," says "Le Monde Musical" in a recent issue. There are always women who are convulsed with laughter while Beethoven's sublimest adagio is played, or who commence a conversation within hearing of hundreds of people who had come to hear the music. Here is an example of a conversation between two women in adjoining orchestra chairs:

"You know, dear, that my birthday is to-morrow and I hope to see you."

"I promise to come," said the other; "I had an invitation to go to the dog show, but I might just as well spend an hour with you."

The fact is that the lady in question had a veritable "canine face," says the French paper.

During their conversation the clarinetist had played a solo, at the close of which he said:

"I hope I did not prevent the ladies from chatting."

TO AMERICAN COMPOSERS:

**ESSRS. STRAWBRIDGE & CLOTHIER, of
Philadelphia, being desirous of securing a new
and original Cantata suitable for rendition by
the Strawbridge & Clothier Chorus, hereby offer a
cash prize of**

FIVE HUNDRED DOLLARS

**for the best composition of that description that shall be
submitted to them on the terms given below, viz.:**

- 1.—The subject must be a purely American theme of a patriotic character, and the composer must be an American citizen.
- 2.—The Cantata must be of sufficient length to require not less than 90 minutes for its performance.
- 3.—It must be scored for full orchestra, chorus, and soprano, contralto, tenor and basso or barytone solo parts.
- 4.—Selection will be made and the prize awarded by a board of judges, whose names will be announced hereafter.
- 5.—Manuscripts must be submitted not later than December 1, 1906, and should be sent direct to Strawbridge & Clothier.
- 6.—The cost of publishing the Cantata selected will be borne by Strawbridge & Clothier, who will reserve the right of performance by their own Chorus. Net profits derived from the sale of the work shall be shared equally by the composer and Strawbridge & Clothier.

STRAWBRIDGE & CLOTHIER, Philadelphia

Charlatanism in Music

The one miserable blot upon the profession of music the country over is that it is open to anybody and everybody—callow students sans experience, nervy pretenders, sans knowledge, raw amateurs sans elementals—and there is neither law nor conscience to say them nay, neither bumpation nor common horse sense enough to keep us from becoming their experimental chopping block, says Frederic Stevenson in the Los Angeles "Graphic."

"Trying it on the dog" is a new-found art, and in no profession or business in the world is it done to such perfection as in the pursuance of music—not even in the empiricism of medicine.

There is absolutely no remedy—except in the somewhat hopeless outlook for growing sanity on the part of the people. When it comes about that intending students insist upon either previous results or high tutorial credentials before submitting themselves to the "trying it on the dog" regime—then there will be at least some sign of the ordinary everyday sense which buys its goods where it is sure of the quality. Until that time comes we can look with honest pride upon ourselves as the most helpless flock of sheeptrack critters that ever followed its nose down to the lair of the stockyard butcher.

The voice is, to my mind, the most wonderful of all creations—saving only life itself. No mechanical instrument is in the same world with it, or ever can be. Its care, its preservation, are of vital import; its moulding, its guiding a grave responsibility. Yet it is into this very sphere that any Tom, Dick or Harry—and there are others—can spring jauntily, and with impudent cock-sureness call in the vocally lame, the tunelessly blind, and the pitchily ignorant that they may be made whole on the shortest possible notice.

There is, unhappily, nothing to prevent this. Doctors must take their medicine, that is, they must go their course of study, hold mystic communion with many

cadavers of the dear departed, and don their sheepskin before they can proceed to kill or cure, as the case may be. If the former, it mayhap does not matter so much, because lots of people ought to die, anyway. And then, dead men tell no tales, they say; whereas a bad singer is an everlasting misery to everybody concerned. Lawyers, too, cannot get through their novitiate until they have piled Coke upon Blackstone, learned the Ten Commandments, and taken sundry and divers oaths—all of which means time and other things. The clerical preparation is even a worse matter, or better, just according to the way in which one looks at these things.

But to become a voice builder is as easy as flying down the chutes, and much more profitable. Gird on your gall-plated armor, fling out your flaming shingle, pave your newspaper avenues with gold-brick promises, sing your loudest and talk your smoothest—and there you are, a full-fledged "Professor," and the gullible are yours.

Descriptive Music.

"Is music able to contribute to the development of an idea? and is this idea invariably perceptible in a piece of music?"

This was the question put before artists of different callings, among whom was Benjamin Godard, whose monument will shortly be erected, says the Paris "Gaulois."

The composer of "La Vivandière" proposed to sit down at the piano and play his "Symphonie Gothique," after which each listener should write on a piece of paper the idea which he thought he had discovered in the piece.

The proposition was accepted. When the music was finished, the papers were opened and read. Everyone had at the words of "Symphonie Gothique" thought of a cathedral and this word was inscribed on every one.

Suddenly Godard confessed that he had made a mistake and through absent-mindedness had executed another piece of his repertoire!

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DR. TORRINGTON OF TORONTO HOLDS
EXAMINATION IN BRITISH
COLUMBIA.

Expresses Himself as Well Satisfied With Prevailing Conditions and With Young Talent.

VICTORIA, B. C., July 21.—Dr. Torrington and Mrs. Torrington of Toronto, who have been guests at Seaview, Dallas Road, at the house of Mrs. M. R. Smith, left last week for the East. Dr. Torrington is well known in Canada as being "The Father of Music," seeing that he has been the founder of almost all the musical institutions, both vocal and instrumental, in the Dominion.

His trip to the West has been made both in the interests of business and pleasure, as on the course of his travels he has been examining in most of the musical centers between Toronto and the Pacific. His principal object however, was to hold his annual examination of music in Victoria, where he has many associations. The doctor has expressed in no mean terms his high appreciation of the talent to be found in British Columbia's capital. The training given by the teachers, and the general industry and real musical ability excited his highest praise.

Last week Dr. Torrington had the opportunity of hearing Miss S. F. Smith's pupils give a recital on Dallas Road, while on several other occasions he has listened to the playing of "the young idea" in Victoria. In every case he has said "Good," and has expressed his utmost pleasure at what he has heard.

The legend round the Torrington crest bears the word "Forward" and this expresses the perseverance which the man has shown in his work in Canada. Dr. Torrington will re-open the Toronto College of Music on the first of September after the summer vacation.

On Thursday evening of last week at Waitt's Hall, the members of the Arion Club, capably assisted by Mrs. W. G. Green and Mrs. D. E. Campbell, gave an exceptionally interesting musicale in honor of Dr. and Mrs. Torrington.

YOUNG VIOLINISTE OF MUCH PROMISE

For some time musical circles in New York city have been interested in the rather meteoric career of Sadye Rosenzweig, a young violinist, who gave a most successful recital last winter at Mendelssohn Hall.

Miss Rosenzweig, who is just nineteen, is the daughter of Emanuel Rosenzweig, the teacher of Victor Harris and other



SADYE ROSENZWEIG

noted musicians. Miss Rosenzweig showed evidence of musical ability early in life and began the study of the piano, but soon realized that her ability was for the violin, and accordingly she took lessons from an unknown teacher of not much ability.

Some two years ago she began her real work with Deszö Nemes, who soon realized that he had a remarkable pupil in this young Jewish girl. So rapid was the progress that after she had studied only a year and a half, Miss Rosenzweig was fitted to appear in public.

She has not only a remarkable technique, but possesses that rarest of all musical faculties, temperament. In addition, she has an astonishing memory and is a great worker who realizes that she has much yet to learn, so that there is every prospect of her accomplishing much in music.

Only last week a well-known vaudeville manager offered to book her for forty-two weeks at a salary of \$200 a week, but she declined his proposition, although she is the sole support of an invalid father, mother and younger sisters, for she prefers art to the temporary success of the variety theatres.

A Very Descriptive Symphony

That the rage for descriptive symphonies is not of recent origin is indicated by the following review (*sic*) of one, written fifty years ago by Lieutenant Derby (John Phoenix), an American humorist of that day:

"The symphony opens upon the wild and boundless plains in longitude 115 degrees west, latitude 35 degrees 20 minutes and 3 seconds north, and about 60 miles from the west bank of Pitt river. These data are beautifully and clearly expressed by a long (topographically) drawn note from an E-flat clarinet. The sandy nature of the soil sparsely dotted with bunches of cactus and artemisia, the extended view, flat and unbroken to the horizon, save by the rising smoke in the extreme verge, denoting the vicinity of a Piute village, are represented by the bass drum. A few notes on the piccolo call the attention to a solitary antelope picking up mesal beans in the foreground. The sun, having attained an altitude of 36 degrees 27 minutes, blazes down upon the scene in indescribable majesty. Gradually the sounds roll forth in a song of rejoicing to the god of day:

Of, thy intensity
And great immensity
Now, then, we sing:
Beholding with gratitude
Thee in this latitude.
Curious thing—

which swells out into 'Hey Jim along, Jim along—Jesey,' then decrescendo mas o menos, poco pocita, dies away and dries up.

"Suddenly we hear approaching a train from Pike county, consisting of seven families, with forty-six wagons, each drawn by thirteen oxen; each family consists of a man in butternut-colored clothing driving the oxen, a wife in butternut-colored clothing riding in the wagon, holding a butternut baby, and seventeen butternut children running promiscuously about the establishment; all are barefooted, dusty and smell unpleasantly. (All these circumstances are expressed by rapid fiddling for some minutes, winding up with a puff from the ophicleide played by an intoxicated Teuton—it is impossible to misunderstand the description.) Now rises o'er the plains in mellifluous accents the grand Pike county chorus:

Oh we'll soon be thar
In the land of gold,
Through the forest old,
O'er the mounting cold,
With spirits bold—
Oh, we come, we come,
And we'll soon be thar.
Gee up, Bolly! whoo oup! whoo haw!

"The train now encamp. The unpacking of the kettles and mess pans, the unyoking of the oxen, the gathering about the various campfires, the frizzling of the pork, are so clearly expressed by the music that the most untutored savage could readily comprehend it. Indeed, so vivid and lifelike was the representation that a lady sitting near us involuntarily exclaimed aloud at a certain passage, 'Thar, that pork's burning!' And it was truly interesting to watch the gratified expression of her face when, by a few notes of the viola, the pan was removed from the fire, and the blazing pork extinguished.

"This is followed by the beautiful aria, Oh, marm! I want a pancake! followed by that touching recitative, Shet up, or I will spank you!—to which succeeds a grand crescendo movement representing the flight of the child with the pancake, the pursuit of the mother, and the final arrest and summary punishment of the former, represented by the rapid and successive strokes of the castanet.

"The turning in for the night follows, and the deep and stertorous breathing of the encampment is well given by the bassoon. * * *

"The night attack of the Piutes, the fearful cries of the demoniac Indians, the shrieks of the females and children, the rapid and effective fire of the rifles, the stampede of the oxen, their recovery and the final repulse, the Piutes being routed after a loss of thirty-six killed and wounded, while the Pikes lose but one scalp (from an old fellow who wore a wig and lost it in the scuffle), are faithfully given, and excite the most intense interest in the minds of the hearers; the emotions of fear, admiration and delight succeeding one another in their minds with almost painful rapidity.

"After which we have the charming recitative of Herr Tuden Links to the infant, which is really one of the most charming gems in the performance:

"Now, dern your skin, can't you be easy?"

"Morning succeeds. The sun rises magnificently—(octave flute); breakfast is eaten—in a rapid movement on three sharps; the oxen are caught and yoked up—with a small drum and triangle; the watches, purses and other valuables of the conquered Pi Utahs are stored away in a camp kettle to a small movement on the piccolo, and the whole concludes with a grand hymn and chorus."

SAFONOFF COMING.

No Truth in Report that He Would Break Contract.

There has been no hitch in the engagement of Wasali Safonoff to conduct the Philharmonic Orchestra for the next three years, in spite of the reports to the contrary.

"Mr. Safonoff recently requested two changes of no great importance in our contract with him," August Roebelen, the secretary of the Philharmonic, told a "Sun" reporter, "but there has been no question of his withdrawal. He was to begin the rehearsals here on October 15, and desired to postpone that until November 1. He also asked for a change in the number of the concerts. As both his requests were granted, he is entirely satisfied."

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GEORGE OF GREECE TO HONOR
MARY GARDEN FOR WORK IN
"APHRODITE."

Prima Donna an Old Time Friend of the Monarch,
Who Admires Her for Reviving Interest in
Hellenic Art.

PARIS, July 25.—King George of Greece, who is soon due in Paris, has expressed a desire to meet Mary Garden, the prima donna of the Opéra Comique, and if possible hear her sing the rôle of *Aphrodite* in Erlanger's opera of that name, which she has made famous.

The king and the young American singer have been acquainted some years, Miss Garden having been summoned to appear before many royalties. But the monarch's especial delight in her most recent triumph lies in the fact that by her charming Greek draperies, quaint jewels, her poses of apparently unstudied grace, she has revived Hellenic art with a furor among the Parisians. He will confer some signal honor upon her in recognition of his appreciation, undoubtedly will decorate her, and it is thought may induce her to visit Athens, there to present the opera on what may be regarded as its native heath.

A propos of royalties, Miss Garden, describing a short time ago the strain of figuring at a private audience where the after-dinner mood of a monarch must decide the fate of the singer, told of being summoned by Queen Alexandra to sing before her brother, King George of Greece. Even though they were friends the ordeal was sufficient for Tosti, the composer, to comment upon it to the singer, who after her return home, threw herself upon the bed in complete exhaustion, wholly dressed as she was, and slept for twenty-four hours.

PRECOCITY NOT UNCOMMON NOW

British Musician Thinks Youthful
Phenomenons Due to
Instruction.

LONDON, July 24.—Sir Alexander Mackenzie, principal of the Royal Academy of Music, on the occasion of the annual prize giving advanced an interesting theory respecting the effect of musical instruction.

He said the history of music supplied many isolated instances of youthful precocity such as the cases of Mozart and Liszt, but highly developed virtuosity in the young has become so general owing to systematized instruction that it indicated an unconscious acquirement of an entirely new form of heredity in mankind which would have staggered even Darwin to explain.

It was satisfactory to know that this astonishing new development did not run entirely in the direction of mere mechanical dexterity. It dispelled the idea that the musician of the future might become a mere automaton, and that they were helping to produce a race of human pianolas.

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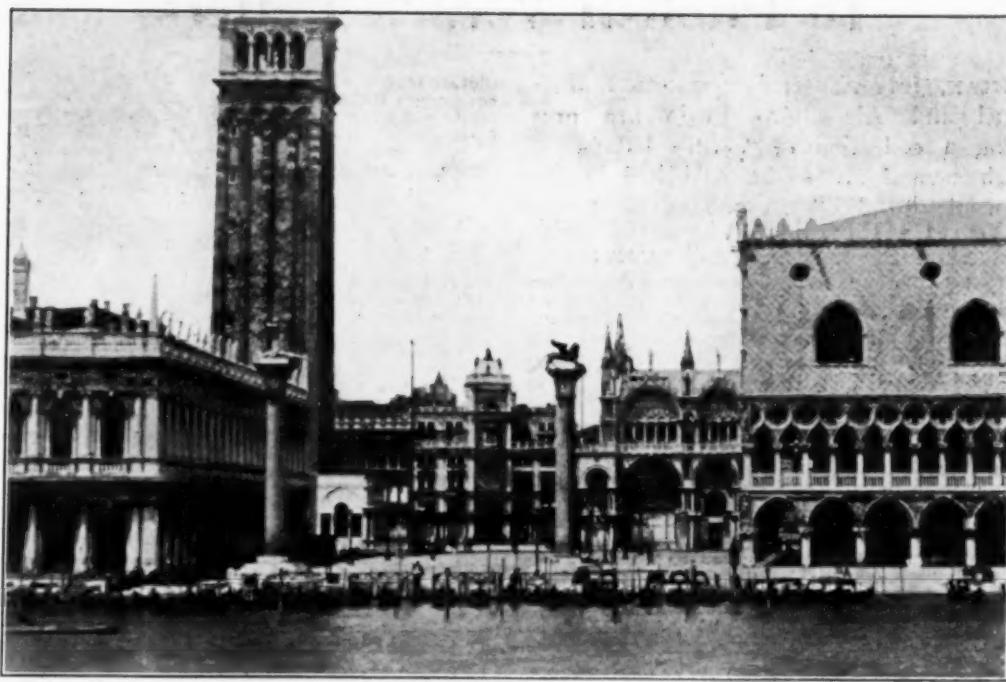
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THE PIAZZETTA, VENICE, FROM THE SEA

The above is the reproduction of a picture postal card received by MUSICAL AMERICA from Albert Mildenberg, at present visiting Venice, the beautiful. Says Mr. Mildenberg: "Had the good luck to hear my barcarolle, 'Waterways of Venice,' played here on the St. Mark Square by the military band. They certainly play well. I wrote the composition before visiting Venice and they seem to like the choice of name. Good luck to you!"

FROM BEYOND THE SEAS

London also has a string quartette consisting of young women players—Mmes. Henriette Schmidt, Marie Rodriguez, Jeane Levine, and Hélène Dolmetsch—whose playing is praised.

Max Reger, whose first orchestral work, the "Sinfonietta," was one of the most widely discussed novelties of the past season in Germany, has completed another work of symphonic dimensions, a serenade in four movements.

Putnam Griswold, the young American basso, who sang here with the Savage Opera Company in "Parsifal," is now a member of the company at the Royal Opera House in Berlin and was recently decorated by the Emperor for his excellent work during the last season.

In his new book on Elgar (published by John Lane) the witty Ernest Newman says that Elgar "treats the orchestra as one who loves and respects it, while Strauss, no less ardent, sometimes dissembles his love by kicking the object of his affection downstairs."

The British Museum, which has the finest collection of musical manuscripts in the world, is about to publish a catalogue of the same. The first volume, which is finished, comprises religious vocal music; the second, which will take a year to finish, will be devoted to vocal music of any class, which has not been taken up in the first volume. The third and last volume will take up everything connected with instrumental music written for any of the existing instruments.

Jules Massenet has just completed a new opera called "Thérèse," for Monte Carlo, which will be sung there next winter. Camille Saint-Saëns declares that he composed his last work in "L'Ancêtre," which was given there during the past year. He will compose no more. Xavier Leroux and Jules Richepin have made an opera out of "Le Chemineau," which is to be sung at the Opéra Comique next autumn. Baron d'Erlanger's operatic version of "Le Juif

Polonais" has had the unusual experience for a French work of having been accepted for production in other cities. It will be performed next season in Dresden.

A collection of autographs of celebrated musicians was sold recently at the Hotel Drouot, Paris. Among the most interesting were a page of music by Chopin, which sold for 1,600 francs; a letter by Berlioz, in which he expressed his admiration for Beethoven and Glück, 150 fr.; a letter by Bizet, 30 fr.; a letter by Cherubini, 17 fr.; one by Donizetti addressed to Auguste de Cussy in 1845, 37 fr. Then a letter by Gounod, 24 fr.; one by Liszt in French, dated Weimar, May 15, 1882, 28 fr. One musical autograph by Rossini, 90 fr.; interesting letters by Saint-Saëns, 31 fr.; a piece of music by Ambroise Thomas, 45 fr., and a letter by Verdi, 21 fr. One letter by Wagner (June, 1853) sold for 95 fr.

The Germans claim that the late Carl Lautenschläger was the first who made use of electric light on the stage. He certainly was the most ingenious "Theater Techniker" of his country. His name first became known in the eighties, when rumor told of marvellous things he did to carry out the extraordinary scenic plans devised by King Ludwig II of Bavaria for his "Separat" performances in Munich, at which the King was the sole spectator. Without Lautenschläger's aid Mr. Conried could not have surpassed Bayreuth in the scenic presentation of "Parsifal" in New York. He was the inventor of the "Drehbühne," or rotary stage, which made it possible to present changes of scenery with unprecedented quickness.

OLD STRAUSS OPERA SCORES TREMENDOUSLY

VIENNA ENTHUSES OVER "INDIGO"
AFTER ITS FAILURE OF THIRTY-
FIVE YEARS AGO.

With New Libretto, the Waltz-King's First Operetta, Makes an Unqualified Success—Acclaimed for Its Melodies.

VIENNA, July 25.—In the Sommertheater an interesting experiment has been recently made—the revival of "Indigo," Johann Strauss's first attempt at dramatic composition. The operetta was written about thirty-five years ago, and has never been a success. Indeed, the failure, which was due more to the nonsensical text than to the music, was great enough to have discouraged almost any composer from ever again venturing upon the stage with his productions. But Strauss had confidence in his own powers, and the success of his later efforts proved that he had not overestimated himself.

Under the name of "A Thousand and One Nights" it has now astonished the Vienna public beyond measure. "How could it be possible," asks an enthusiastic critic, "that such music had failed to fill the theatres before, even if the text was idiotic? Infinitely poorer compositions have been successful in spite of a stupid libretto."

The new text is also wonderfully effective. It carries the audience to the Orient; the fairy land of Scheherazade is filled with sweet Viennese "mädeln," dancing German waltzes, and jolly comedians, who crack jokes about Vienna street cars and telephone girls and a lot of other equally impossible things. But it shows how the public can be trained—and how much there is in a name. It is still the operetta of Johann Strauss, but Johann Strauss has a different sound today from what it had thirty-five years ago. And as a result his music sounds better. The audience accepted the new nonsense of the new libretto as a necessary evil and gave its whole attention to the magnificent music of Strauss's early days.

"One fascinating melody," to quote another enthusiastic critic, "follows the other. And such melodies! There are these sweet, soft, gentle melodies which show Johann Strauss as a follower of Schubert. Then there are the melodies full of sparkling wit and brilliancy, which show Johann Strauss as a follower of himself, not to speak of the cadence and the rhythm of the waltz songs, which show most plainly in what direction the composer's greatest gifts lie. The second finale, with the song, 'Yes, so they sing in the city where I was born,' called forth a storm of applause such as has not been heard in Vienna for many a long day."

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MEXICO CITY, MEX., July 24.—The Artillery Band of the Mexican army is being reorganized. This band is famous throughout Mexico and in many parts of the United States. It will continue under the direction of Captain Ricardo Pacheco, who is called the Sousa of Mexico. Captain Pacheco has visited the United States eight times with his band.

Captain Pacheco showed his love for music at an early age, beginning his studies under the direction of his father who was a noted musician. He was director of the band of the Tenth regiment of cavalry in 1887, and in 1882 he was made director of the Seventh regimental band. He has been director of the Artillery Band for nearly fifteen years. In addition to the trips which the band has made to the United States it also made a tour of Europe a few years ago and played for most of the crowned heads of the Continent.

Captain Pacheco's band occupies a position in Mexico similar to that of the Marine Band in Washington. It plays for President Diaz frequently and no state occasion here is complete without the presence and music of this notable musical organization. It accompanied President Diaz on his trip to Merida, Yucatan, a few months ago.

Its leader began his visits to the United States with his band in 1892. The band was one of the musical features of the Louisiana Purchase Exposition at St. Louis. It attended the expositions at Omaha, Buffalo, Nashville and Chicago. He has a great fondness for Americans and derives much pleasure from these foreign trips.

George Hamlin's Plans.

George Hamlin, the well-known tenor of Chicago, arrived with his wife and family in New York last Monday morning, and sailed on Tuesday morning on the *Moltke* for Genoa, Italy. Mr. Hamlin is booked in Germany and other important musical centres of Europe for a busy season, and returns to this country first of January next, where he will remain the balance of the season. He has been booked for a large number of important engagements, including twelve recitals on the Pacific Coast, Columbia, Mo.; Columbus, O.; Troy and Cleveland.

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To Publish Verdi's Letters

MILAN, July 24.—It is announced Mazzatinti and Alessandro Luzio are preparing a collection of Verdi's letters, of which several are to be published in the "Giornale d'Italia." In one of them, addressed to a Neapolitan, Vincenzo Torelli, a friend of the theatre, Verdi wrote:

"My dear Torelli! Your letter does not give me much hope that anything decent can be brought out at your theatre (meaning the San Carlo). You continually speak of art and reforms, but they are never unified reforms. Of what use to me is all your prating of art and no-art, if you do not wish to institute the reforms necessary to the production of my work. Truly I ask nothing impossible. Only, the orchestra should be formed as is that of La Scala, likewise the chorus and the engineering. Even in Milan everything is not as it should be, but at least it suffices, and what can be accomplished here, ought surely be possible in Naples, where there are sufficient means at hand. To come to the point. Do you want to or don't you? Write me immediately, and if 'yes,' give the necessary instructions immediately, for it must be settled soon or never!"

Still more emphatically does Verdi speak in another letter to Torelli of his sovereignty in all questions dealing with the staging of his operas:

"Your dealings with Penco I cannot possibly recognize. I am not accustomed to having an artist

dictate to me, even Malibran could not do it if she rose from the grave. All the money in the world could not alter my opinion in the matter. I appreciate Penco's talent, but I should not wish her to be able to say to me, 'Master give me the role in your opera. I want it, I have the right to demand it.'"

To the poet, Achille Torelli, he writes:

"I thank you for the pretty little book of your verses. I wish I were a litterateur, a poet, and great power, who could write about it so as to astonish the world. But alas! I am a right helpless creature, an unimportant upright farmer, whose opinion has never been worth a penny."

Still more descriptive is the letter which treats, probably, of the opera "Louise Miller," which Verdi brought out at the San Carlo Theatre in Naples in 1849. He writes to the librettist, Salvatore Cammarano, who also wrote for him the book of "Trovatore":

"I have received the Duet and Aria of the second act. How beautiful they are! You succeeded brilliantly with the verses, how am I going to succeed with the music? Have a care for my notes. I shall do what I can—"

And in a postscript he says: "Write the final scene as you like, or wait until I am in Naples. But let me impress upon you that my only wish is that you make it stirringly impressive."

The Romance of Garcia's Father

The father of Manuel Garcia was a tenor of renown. In 1805, when he was thirty years old, his song, "I who am a Smuggler," from the opera "El poeta calculista," made him famous throughout Spain. Martial Teneo, in his book entitled "Société internationale de musique," tells of the marriage of Manuel Rodriguez Garcia and the birth of his first child.

The famous tenor had married one Joaquina Sitchis, a Spanish girl, under romantic circumstances. Gifted with a deeply religious temperament, the young girl, a member of an excellent family, had at an early age pronounced her desire to become a nun. Her parents had not opposed her wish, so Joaquina was made a novice. According to the custom of her time, she was then told to go out into the world. This was the trial imposed upon the young soul,

which did not know its own desires, before taking the final step.

The novice went into society, appeared at balls, parties and was taken to theatres. One evening as Garcia sang, greeted by universal plaudits, Joaquina fell so violently in love with him that she threw her tiara to him across the footlights. She sent her absolute farewell to the Mother Superior of the convent and married the tenor soon after. In order to be able to be his constant companion, she availed herself of her natural talents and became a musician and singer.

Possessed of a piquant beauty, able to adapt herself to surroundings, she danced in ballets, played in dramas and became in a very short time a partner worthy of her husband. In 1805 at Zafra, Spain, Mme. Garcia presented her husband with a son, Manuel, who has died recently.

McClellan's Pupils Play.

SALT LAKE CITY, July 24.—The recital given by a number of the piano pupils of J. J. McClellan, at the Salt Lake Theatre, on July 20, was well attended. The pupils all showed careful training.

Especially noteworthy was the playing of Mary Jenkinson, who, assisted by Mr. McClellan, executed the Concerto in B flat, opus 19 (first movement), by Beethoven. Rowena Korn and Rita Jackman also showed talent. Amanda Swenson's ladies' quartette added much to the pleasure of the evening. Among those participating were: Eva Jensen, Mae Hawley, Mamie Jones, Helen Croft, Hazel Dorius, Marion Hall, Estelle Langford, Lucile Purefoy, Marian Cannon and Lynn Fairbanks.

GIFT TO FRIEND OF BRAHMS.

Bust of Composer Given to the First Singer of the "Lieder."

FRANKFORT A. M., July 24.—A marble bust of Johannes Brahms was erected in this city as a gift to Prof. Julius Stockhausen, on the occasion of his eightieth birthday. A former pupil of the venerable singing teacher Frau von Hornbostel, née Matheus, of Vienna, is the donor. She also founded a Stockhausen fund in honor of her teacher at the Vienna Conservatory, on the occasion of his seventy-fifth birthday, the fund to be used in founding a yearly scholarship. Prof. Stockhausen is receiving the bust of Brahms for the reason that it was through his initiative and warm partisanship that Brahms' "Lieder" became known and popular so soon. Many of them were sung by Stockhausen from manuscript, and thus made known to the public. He was the first who put the "Magelonen Cycles" on his programmes and created the barytone rôle in the Brahms' "Requiem." A deep and lifelong friendship existed between the two men.



Alman Barrett, of Alman Barrett & Co., of Chicago, managers of theatrical and musical stars, who was to manage the concert tour of Mme. Nordica this year, died July 20 in the Hotel Somerset, New York city, from acute indigestion. Mr. Barrett registered in the Somerset on June 13. Two days after his arrival he fell ill and since then had been under the constant care of physicians and nurses. His body will be sent to Chicago. He was about thirty-seven years old.

A son of the pianist and composer Nepomuk Hummel has just died at the age of eighty-five. He was Charles Hummel, who lived in Weimar. In that city his father died in 1837, and his mother née Elizabeth Roeckel, in 1883. The latter, who in her young years had been an opera singer, was born in 1790, and lived to the good old age of 90.

EINTRACHT SOCIETY MEETS.

Organization Holds its Semi-Annual Election of Officers.

WALLINGFORD, CONN., July 23.—The Eintracht Singing Society held its semi-annual election of officers, the following being the result: President, Christopher Ulrich; vice-president, Frank Kelbassa; recording and corresponding secretary, Rudolf Wagner; financial secretary, John Schlieff; treasurer, Gustave Tschander; business manager, Joseph Effinger; musical librarian, Joseph Heintz; librarian, Rudolph Wagner; standard bearer, John Schipke; house manager, August Fritz; trustees, Phillip Winnmann, Ralph Russo and Gustave Strohacker; leader, John Keller; entertainment committee, W. Weiland, Adolph Slichter, J. H. Shaw, John Schlieff, August Fritz, J. Pinskey, John Schipke, H. Shelby.

French Orchestras to Tour.

BERLIN, July 24.—The Colonne Orchestra of Paris is to visit Berlin in September to hold a Beethoven-Berlioz Festival. The Lamoureux Orchestra, under the leadership of Chevillard, has planned a visit to Germany for next fall, the tournee to begin in Berlin in the beginning of October and to extend to Dresden, Leipzig, Frankfurt a. M., Mannheim, Hanover and Hamburg.

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TROY MUSICIANS ON HOLIDAY TRIP

Visit Lake Champlain and Hear Leopold Winkler's Fine Playing.

TROY, N. Y., July 21.—The Troy Vocal Society, which includes a score of music men prominent in the city's musical circles, started bright and early Tuesday morning on its nineteenth annual outing to "Bluff Point," Lake Champlain, and Tuesday evening in the white parlor at Hotel Champlain gave the following concert programme, assisted by Leopold Winkler, pianist of New York, and the Hotel Champlain orchestra:

Overture—"Prometheus".....Beethoven
Hotel Champlain Orchestra.
(a) "Hope Waltzes".....Garrett
Note—The form of these choruses was suggested by the Liebeslieder of Brahms.
(b) "Lullaby".....Mozart
(c) "Italian Salad".....Greece
(Incidental solos by Ben Franklin.)
The Troy Vocal Society.
(a) "Song Without Words".....Mendelssohn
(b) Rhapsodies No. 6.....Liszt
Leopold Winkler.
(a) "Still Are There Hearts".....Schoez
(b) "Madrigal".....Saint-Saens
(Incidental solos by Joseph Calhoun.)
The Troy Vocal Society
"Marche Militaire".....Schubert-Tausig
Leopold Winkler
"The Lost Chord".....Sullivan
The Troy Vocal Society.

Those on the trip were: Christian A. Stein, conductor; first tenors, H. C. Becker, Joseph Calhoun, Carl Durr, Ben Franklin, George W. Franklin, N. M. Hastings, Thomas Impett, R. Frank McCoy, Richard Reece, Daniel A. Wing and Orville Ackart; second tenors, Dr. R. E. Belding, Dr. C. H. Burbeck, William H. Demers, George W. Downs, Edwin Humphrey, H. P. Humphrey, R. S. Loudon, Arthur J. Stone, B. L. Youmans, Walter M. Edwards, Henry E. Holmes, William L. Van Arnam and Edward J. Van Kleeck; first basses, J. J. Claessens, George N. Collier, F. C. Comstock, Edward Edwards, Jr., Levi H. Gray, S. V. N. Jamieson, Allan Lindsay, F. E. O'Brien, Roy H. Palmer, Fred W. Pike, J. Harvie Purdy, Roy V. Rhodes, Augustus T. Seibert, Allan Van Wie and W. J. Mahoney; second basses, Robert E. Foote, Robert J. Geiger, Justin Kellogg, Joseph H. Knight, John H. Knox, George H. Kewley, Martin F. Loony, John Medway, Walter T. Stanhope, George F. Stein, George Totty and Robert Fenton; and these guests: Rev. Dr. William Irvin, for many years president of the society; William P. Allendorph, assistant treasurer; Harry D. Thomas, violinist, of Albany, and John M. Beiermeister and Fred W. Barry, former members.

SCHUMANN-HEINK THE STAR.

Sings at Concert on Board Steamship "Philadelphia."

At the concert given on the last trip of the United States mail steamship, "Philadelphia," Mme. Ernestine Schumann-Heink was the principal attraction. She sang, in her usual inimitable way "Der Wanderer" by Schubert, and "Nun wer die Sehnsucht Kennt" by Tschaiowsky, the 'cello obligatos to the same being played by Mr. Cassel, and the accompaniments by Joseph Reynolds.

Tschaiowsky's "Serenade de Don Juan," Godard's "Berceuse de Jocelyn," "The Dawn," by Guy d'Hardelot, and "Feuerzauber" by Wagner-Brassin were other numbers on the programme, the interpreting artists being Mrs. Joseph Reynolds, Lawrence Rea, Mrs. Vaughan Morgan, Sylvia Carroll, Millicent McLaughlin, Amelia Stone and Mr. Cassel.

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CONRIED HEARS HIS PROTEGÉE IN VIENNA

HATTIE SCHOLDER PLAYS BEFORE
DINNER PARTY, INCLUDING THE
AMERICAN AMBASSADOR.

New York Girl, Whose Remarkable Talent Led to
Her Being Sent Abroad, Entertained by Metro-
politan's Impresario.

The gentler side of Heinrich Conried's nature, one not known by the great public, and perhaps unsuspected, has been revealed in news received this week from Vienna, of a little dinner he gave in the Austrian capital, a fortnight ago, at which



HATTIE SCHOLDER

Hattie Scholder, a New York girl who is studying under Leschetizky, figured prominently. Miss Scholder, who is just sixteen, was born and raised in New York city, and manifested such great musical talent that Mr. Conried became interested in her and sent her abroad at his own expense, to be cultivated musically. Besides studying the piano, she is taking lessons in technique from Dr. A. Brée, and harmony and the history of music from Professor Thornton.

According to the news just to hand, Miss Scholder called upon Mr. Conried when she heard of his presence in Vienna, and after taking tea with Mrs. Conried, saw the American impresario, who took her with his family to the Burg Theater where she saw the greatest Austrian actors. The following day she called upon Mr. Conried again and was invited to a dinner with him and some friends.

During the meal, at which were present Mr. and Mrs. Ernest Görlitz, Mr. and Mrs. Castleberg, Mr. and Mrs. Ullman, Mr. and Mrs. Winterwitz, Dr. and Mrs. Werendorff, Mr. and Miss Adler and some others, Mr. Francis, the American ambassador, was announced, and Miss Scholder was introduced to him. Mr. Conried told Mr. Francis all about the youthful pianiste, and she played Chopin's A flat major "Ballade." Mr. Conried stood beside Miss Scholder during the performance, and all present applauded her heartily.

Miss Scholder is the sister of Helen Scholder, the nine-year-old 'cello prodigy, who is studying with Karl Griener.

Music Plans for Spokane.

SPOKANE, July 25.—Miss Lois Steers and Miss Wynn Coman have just concluded arrangements for a series of recitals to be given in Spokane next fall and winter by Campanari, Rosenthal, and Mme. Schumann-Heink. Campanari will be in Spokane some time in October, Schumann-Heink following in January, and Rosenthal coming in March. The series will close in April with a concert by a string quartette to take the place of the Kneisel, which is not available.

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GOOD MUSIC AT CATSKILL RESORT

Blanche Alexander Pleases Audience
at Catskill Mountain
House.

CATSKILL, N. Y., July 26.—The programme of the last concert given at the Catskill Mountain House compared favorably with that of the others given there this summer. The orchestral numbers, conducted by William A. Dooley, were, the overture to "Merry Wives of Windsor," Nicolai; the "Ballet Music" from "Faust"; "Cujus Animam," Rossini, and a selection from Saint-Saens's "Samson et Dalilah." Mr. Dooley rendered "Walther's Preislied" from "Die Meistersinger" as a violin solo.

Blanche Alexander created much favorable comment by her excellent rendition of Becker's "Frühlingszeit."

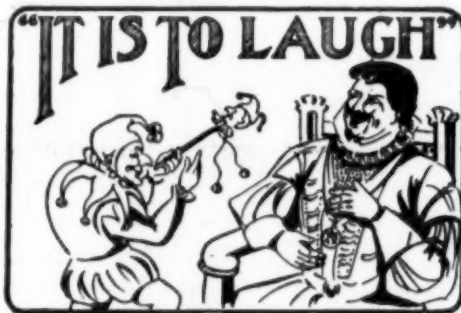
The concerts given at this hotel are of an exceptionally high order of merit, the programmes are well chosen and not too long. As there is a number of musicians among the guests, one of them is requested to assist in the rendition of the selections at each concert.

TO STOP FIRES IN THEATRES.

Commission Formed to Investigate, Dis-
cusses the Matter.

BERLIN, July 24.—The great number of fires which have occurred in theatres during the last ten years, in which countless lives and objects of value have been lost, has caused those interested to cast about for some means of preventing the recurrence of like disasters. At present, a commission is at work in Berlin, on a Theatrical Building ordinance, which is to have its first reading in a short time. The commission is under the direction of the head Building Counsel, Launer; the other members being von Rohr and Hohenberg, both of the department of public works; von Glasenapp, chief of police; Grassmann, technical head of the department; Genzmer, architect of the royal theatre; the well-known theatrical architect, Seeling; Fire Chief Reichel, and the royal machinist, Brandt.

Before discussing the matter, the commission inspected the leading theatres of Germany, and was present at the fire test at the Vienna model theatre. The matter was then discussed at large, as it has an international significance. The chief difficulty lies in uniting theory with practice. A second reading of the report of the commission is to take place in the fall, when, it is hoped, the matter will be arranged.



"I wonder why Miss Sweet is always asked to sing. Her voice isn't nearly so well trained as Miss Stickler's is."

"No, but her manners are. Miss Sweet is always willing to try her luck without being urged for half an hour."—Detroit "Free Press."

"What is she singing now?"
"Gounod's 'Ave Maria.'"
"H'm, whose are the words?"—"Sourire."

Mrs. Whoopler—"You tell me, Herr Vogleschnitzel, that my daughter can never become a singer! Is there no hope for her?"

Herr Vogleschnitzel—"Vell, matam, you might put her on a diet of canary seed alretty undt see vat dot vill do mit her."—"Tit-Bits."

Nell—"I do wish the Roxleys would invite me to share their box at the opera just once."

Belle—"Nonsense! You can't expect them to. They know you're not a loud dresser or talker."—Philadelphia "Ledger."

Scott—"I thought you said your Western friend was a singer. She can't sing a little bit."

Mott—"I didn't say she was a singer."

Scott—"You told me she belonged to a quartette."

Mott—"She did—a male quartette; she's had four husbands."—Boston "Transcript."

WASHINGTON CHORAL SOCIETY'S PLANS

PROGRAMME COMMITTEE MEETS TO
PREPARE FOR NEXT SEASON'S
WORK.

Selects Compositions from Jewish, Catholic,
Russian Catholic and Protestant Religious
Works—Seek David Bispham's Services.

WASHINGTON, July 24.—The attendance at the Choral Society meeting at Mr. King's house Thursday evening included Messrs. Hill, Sonneck, Roberts, Wrightson and Mayo. It was reported that there was a prospect of securing a church for the performance of "The Messiah" at the first concert, and the details of the programme for the second concert were arranged.

Music from the Library of Congress was brought to the meeting, and seemed to fit in exactly with the wishes of the concert committee. The committee examined the old Jewish music, "Kol Nidrei," or "The Atonement" hymn, from which two selections were chosen for performance; a Tschaiowsky mass, in which that Russian has taken the ancient music of the Greek Church, formerly chanted in unison, and written exquisite harmonization for it, and a Bach cantata, the English title of which is "Jesus, Blessed Treasure," to represent the Protestant faith. Two selections from both the Tschaiowsky and the Bach works were chosen, and it was voted to spend next Thursday's meeting in an examination of the Rossini mass, which will occupy the second half of the programme.

If David Bispham can be engaged for this second concert, he will be asked to sing a solo by Bach or Handel and the solos from the Rossini mass. If he cannot accept, a quartette will be engaged, which will necessitate some changes in the arrangement of the programme.

LAKE HARRIET MUSIC STOPS.

Final Concerts of Oberhoffer Band Draw
Large Crowds.

MINNEAPOLIS, July 25.—This was the final week of the Oberhoffer Orchestra Band at Lake Harriet. The greatest interest centered about the first appearance, with that organization, of Frances Vincent, a local soprano, in high favor among the music lovers of this city.

On one of the programmes were announced three overtures, Weber's "Oberon," Rossini's "William Tell" and Wagner's "Tannhäuser." One programme consisted of French-Russian music, while another presented only selections by Wagner, Rossini, Grieg, Handel and Mendelssohn were well represented at all the concerts.

Foerster's Fine Prelude.

PITTSBURG, July 24.—N. J. Corey, the organist, of Detroit, who has played recitals at Carnegie Hall, this city, dedicated a new organ at Pontiac, Mich., recently. The only work of the programme was thus reviewed: "Foerster's prelude in A flat, a dainty composition, calling for only limited powers on the part of the organ, but the full artistic capability of the organist, was greatly enjoyed, and left the audience under a spell, which within theatrical bounds would have called for much applause." Mr. Foerster's church and organ compositions have lately been given at Portland, Ore., Bangor, Me., Columbus, O., New York, Scranton and Wilkes-Barre, Pa., and this city.

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Bruce Hobbs, the tenor, is filling a Sunday engagement at Nahant, Mass., during the summer season.

Sullivan Sargent and Mme. Marius gave a song recital at Plymouth, Mass., under the direction of Mary H. Russell.

Mrs. Carlyle Petersilea, the pianiste, in addition to her teaching in New York, has a class of pupils at Greenwich, Conn.

A band of 45 musicians, each being a full-blooded Indian, was the special attraction for Electric Park, Detroit, this week.

Ellen Kinsman-Wann, formerly of Portland, Ore., has accepted an offer to join the faculty of the Chicago Musical College as teacher of voice.

An interesting musical programme was given by the boy choir of Trinity Church, New Haven, Conn., and Charles Mann, barytone, at Woolsey Hall.

The pupils of Mrs. L. F. Danforth of Portland, Ore., recently gave a recital at the home of H. B. Pershin. The programme was well rendered.

The students of the Kappeler Conservatory of Music, Allegheny, Dr. E. R. Kappeler, director, have given a series of four recitals during the week just closing.

Melinda C. Slater, organist at Asbury Methodist Church, gave an interesting programme at the dedicatory recital on a new church organ at Bristolville last week.

A concert was given at Krug Park, Omaha, by the Omaha Männerchor. This society will also be heard at the St. Paul Sängerkongress, which is to take place this week.

At the Sängerkongress of the Wisconsin Sängerkongress, held at Oshkosh recently, a golden key was given the organization as a sign that they were to have the freedom of the city.

A concert was given by the choir of All Saints' Church in Buffalo, at Arnold's Hall, under the direction of the choirmaster, Mr. L. A. Plogsted, who arranged an excellent programme.

The pleasing operetta "The Toy Shop" was produced in Los Angeles at the Venice Theater recently by Margaret R. Martin, and proved to be both pleasing and financially successful.

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The pupils of J. J. McClellan gave a recital at Salt Lake Theatre, Salt Lake City, recently. Selections from Beethoven, Mills, Loeschhorn, Chopin, Bohm, Godard, Schubert (Liszt) and Moskowski were given.

A benefit concert given by the Nevin Ladies' Quartette in the Woodmont chapel, New Haven, was a success. Louise Kirchoff, pianiste, and Walter Hyland, barytone, assisted in the presentation of the programme.

The annual class recital by the pupils of the Oregon Conservatory of Music, under the direction of Mrs. L. H. Hurlburt-Edwards, was held in the Grace Methodist Episcopal Church, Seattle, Wash. An attractive programme was rendered.

Cornelia Barker has accepted the position of director of the violin department of the Pacific University, Forest Grove, Ore. Miss Barker is one of the best-known violinists on the Pacific Coast, and her work is always of a high order of merit.

Another chamber music concert was given at Oakland, Cal. The programme was as follows: "Quartette in G Minor," Haydn; "Canzonetta," Godard; "Abendlied," Schumann; "The Bee," Schubert; "Quartette in D" (op. 12), Tschaiakowsky.

U. S. Kerr scored a success when he sang with the Oberhoffer Orchestral Band in Minneapolis, recently. Mr. Kerr sang the "Infelice" from Verdi's "Ernani" with such success that he was forced to respond to two encores: "The Toreador's Love Song" by Couchois, and Capau's "Serenade."

An interesting piano recital was given recently by the pupils of Mrs. Albert Noordewier. Those participating were Rita Brackett, Althea Snyder, Iva Cook, Mary Gezon, Eva Rosenberg, Ruth Tidey, Marion Denison, Marietta Lamberts, Lillian Rosenberg and Claud Rosenberg.

A programme of selections from lighter musical works was rendered at Riverside Grove, Springfield, Mass., on July 22, by Coates' Orchestra. Among other things Suppé's Overture "Morning, Noon and Night," and a selection from De Koven's "The Mandarin" were given.

At the annual meeting of the Willamette Valley Chautauqua "The Creation" was given by a chorus of one hundred conducted by W. Gifford Nash of Portland. The soloists were Rose Bloch Bauer, soprano; Imogen Harding-Brodie, contralto; Arthur Alexander, tenor, and Dom J. Zan, basso.

Harold P. Brown of New York gave an informal musicale at the home of Mrs. Larrimore in Portland, Ore. Mrs. Walter Reed sang a number of Mr. Brown's songs for contralto voice, and Mr. Amsterdam, cellist, played an "Elegie" by Mr. Brown, and the cello obligatos to Mrs. Reed's solos.

Junior members of the Englewood, Indiana, Christian Church gave a pleasing recital for the benefit of the Star's Summer Mission Fund. The recital was given under the direction of Lulu Sims, Ella Matlock and Margaret Thornburg and was participated in by about twenty young people of the neighborhood.

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The Duss concerts at Wonderland, near Minneapolis, presented, as usual, programmes of variety. Several selections by Herbert were given, while Strauss and Wagner were well represented. Other composers, selections from whose works were given, were Waldteufel, Thomas, Thome, Godard, Delibes, Scharwenka and Duss.

One of the latest accessions to the staff of the Toronto Conservatory of Music is Frank S. Welsman, who will resume work in September with his large class of piano pupils. Mr. Welsman has also been appointed director of the new Conservatory Symphony Orchestra, which will be organized and begin its practices in early autumn.

Selden Pratt of Columbus, O., is now in Berlin, where he will probably remain for a couple of years. Mr. Pratt was graduated when very young from the Royal Hochschule in Berlin, after which he returned to Columbus. After several seasons vada and Leonora Jackson he spent another year of study in Berlin with Teresa Carreno.

In pursuit of their annual custom, the massed military bands of Toronto gave a concert recently at the Exhibition Grounds. The 250 players received the decided approval of an audience of about 5,000 persons, whom they entertained with Herold's "Zampa" overture, the "Miserere" from Verdi's "Il Trovatore," Suppé's "Poet and Peasant" and many Scotch airs.

A musicale, given by Amelia Douglass, the artist, opened the season at Short Beach, New Haven. Mae Bradley, soprano, sang "The Heart of the Rose" and "Coming Thro' the Rye." Mrs. W. B. Talmadge, contralto, sang "The Holy City" and "Dry Those Tears." E. W. Graham, pianist, S. E. Karsel, violinist, and John R. Booth, basso, completed the programme.

A piano recital was given recently by the pupils of Harold Tymes at his home in Syracuse, N. Y. Those who took part were Frederic Bennett, Frank La Freniere, Jennie Plant, Mamie McNeil, Harold Bennett, Ethel Wandell, Aurora Villeneuve, Howard Delany, Greta Wail, Una Boutee, Earl Fisher, Alice La Vaute, Millie Landre, Verona Martell, Esther La Prease and Dora Marie Smith.

E. N. Lafricain, conductor of the Municipal Band, of Boston, arranged two excellent and varied programmes for the usual concerts by this organization given on July 22. Massenet's Overture to "Phedre," a selection from "Lohengrin," Elgar's "Salut d'Amour," selections from "Martha" and "Cavalleria Rusticana," Herbert's "American Fantasia," and Weber's "Invitation to the Dance" were some of the good things on the programme.

U. S. Kerr sang for the last time this season with the Oberhoffer Orchestral Band at Lake Harriet, Minneapolis, on July 19. He sang the aria from Rossini's "Barber of Seville" and Beethoven's "God's Glory in Nature." The orchestral programme on this occasion was composed of the works of Scandinavian composers; Grieg's "Swedish National Song" and his "Peer Gynt Suite," Soederman's "Swedish Wedding March" and Willmer's "Summer Day in Norway."

New musical literature is to be added to the library of the Huntington School of Los Angeles this fall, of a nature best calculated to increase the interest of the pupils in the better class of music and to guide their attention to the true inwardness of the classics as well as to impart information concerning the great composers and performers. A list has been prepared that offers the cream of musical literature, one especially adapted to the reading of the amateur in search of information and inspiration.

A number of women of Decatur, Ill., met at the home of Mrs. C. E. Rogers of that city to complete the organization of the Euterpean Club, a musical organization for the study of vocal music. The preliminary meeting had been held with Mrs. W. H. Black the week previous. The following officers were elected: President, Mrs. J. W. Webster; vice-president, Mrs. W. H. Black; secretary, Mrs. Lola L. Rickard; treasurer, Mrs. J. F. Mattes. Miss Leafbaum of the James Millikin University will be the director.

The "Besses o' th' Barn" Band has been engaged as a special musical feature for the White City in Chicago to give two concerts a day for two weeks, commencing August 25 and ending September 8. Other amusement parks that have engaged this famous organization include Luna Park in Pittsburg, Zoological Park in Cincinnati, Fairbanks Park in Indianapolis and the Pittsburg and Toronto Expositions for one week each, these engagements being all prior to the concert tour which this organization will make through the country. The "Besses" are due to arrive here on July 30 and are to make their first American appearance in the Asbury Park Casino on August 4 and 5.

Two recitals were given in Columbus, O., by piano pupils of Miss M. F. McLaughlin at her studio. The following pupils participated: Ada Clark, Edna Harris, Doris Forquer, Kathleen McKinnon, Katherine Gearen, Florence Neary, Gertrude Gearen, Lelia Miller, Rose Burgoon, Goldie Devore, Geneva Elliott, Archie Miller, Mary Forquer, Marie Neary, Estell Ross, Hazel Burns, Bertha Steele, Margaret Roberts, Minnie Marquardt, Lizzie Anderson, Mrs. Stout, Marie Harcourt, Emma Strohschien, Hazel Pratt, Irene Burgoon, Gerturde Jones, Ethel McDowell, Anna Blaney, Jessie Hedges, Winifred McFann, Lillie Grogan, Bessie Buchanan, Goldie Keiter and Jessie Marsh.

The Aramenti school of singing, of Seattle, under the direction of Mme. Julia Aramenti, has just closed a successful season. Mme. Aramenti, who is considered one of the foremost teachers of voice culture on the Pacific coast, presented some of the members of the advanced class in recital recently. Those who appeared were the Misses Lund and Lynch, Mrs. J. E. Kelly, Mary Lingenfelter, C. H. Shields, Marie E. Thomas, Mrs. G. M. Osterberg, Mrs. J. Hutchenson, Mrs. Laura Luther, Mrs. Katherine Eason, Helen F. Prentice, Lulu R. Lynch, Julia Anthony, A. W. Taylor, Mrs. Lorenda Moorhouse, Lottie M. Alleman, Olive Crossus, Myrtle Harkins-McIntosh, H. S. Bouman, Doris M. Hardman, Mae A. Bowdoin, Lena Butt, Walter E. Morris, Estella McLaughlin, Mrs. James Freeburn, C. S. Conwell.

Huxley and Garcia.

Senor Manuel Garcia, by living so long after the festivities in his honor in March of 1905, gave the most striking proof of the fine physique which enabled him to make more than a year over his century. Many a younger man would have been killed by them. In addition to the honor he won as one of the centenarians, who have a roll of fame of their own, he was the greatest singing master of his day; but his chief claim to the remembrance and admiration of posterity is that he was the inventor of the laryngoscope. An instrument which professional anatomists and physiologists had desired but failed to invent was hit upon, though only after much scientific investigation, by a singing master. There is more irony in the fact that the doctors did not see the importance of the invention for long, and then that two of them received all the honors as founders of laryngoscopy, and Garcia was forgotten until in 1876 Huxley brought his claims to the knowledge of English scientific men. But he never made any money by his invention. —London "Saturday Review."

Rosenthal a Busy Man.

When Moriz Rosenthal, the Austrian pianist, comes to America again next season, he will have ten complete programmes to select from. He not only will not play the same programme twice in any one city, but he will not, except by popular demand, repeat any one composition at a subsequent recital in a given place. Rosenthal is now carefully selecting the numbers for these programmes from his enormous repertoire. He writes his manager that in order that he may satisfy himself with his playing on the approaching tour he is practising eight and ten hours per day.

TEACHER OF

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WHERE THEY ARE.

I. INDIVIDUALS.

Aspland, Algernon—Winona Lake, July 28.
 Borroff, Albert—Chicago, Aug. 14.
 Cunningham, Claude—St. Paul, July 26-29.
 Edmunds, Mrs. Josephine B.—Winona Lake, July 28.
 Logan, Walter—Chicago, Aug. 14.
 Mildenberg, Albert—Paris, to August.
 Read, John Thekla—Chicago, August 21.
 Read, Lillian French—Chicago, August 21.
 Rider-Kelsey, Corinne—St. Paul, July 26-29.
 Spry, Walter—Chicago, July 31.
 Steindel, Bruno—Winona Lake, July 30.
 Tudor, Bessie—Winona Lake, Ind., July 26.
 Wells, Howard—Winona, Ind., August 3.

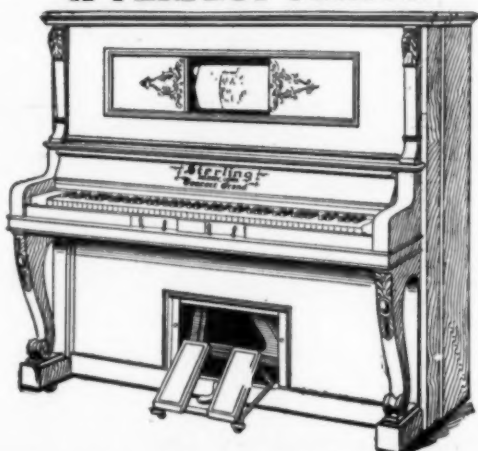
II. ORCHESTRAS AND BANDS.

Besses o' th' Barn Band—Asbury Park, N. J., Aug. 4-5.
 Victor Herbert's Orchestra—Willow Grove Park, Pa.
 Kilties' Band—Winona Lake, Ind., August 13-19.
 Pryor's Band—Asbury Park, indef.
 Sousa's Band—Willow Grove Park, Pa., August 12 to September 3.
 Theodore Thomas' Orchestra—Winona Lake, Ind., July 30 to Aug. 5. Ravinia Park, Aug. 6 to Sept. 1.

III. EVENTS OF THE SUMMER SEASON.

July 28—Cantata, "My Redeemer," Ocean Grove, N. J.
 July 30—Theodore Thomas' Orchestra, Frederick Stock, conductor, at Winona Lake, Ind., to August 5. Soloists: Josephine B. Edmunds, soprano; Ludwig Becker, violinist; Bruno Steindel, cellist; Howard Wells, pianist.
 August 4—Handel's "Messiah," Ocean Grove, N. J.
 August 4-5—Besses o' th' Barn Band, Asbury Park, N. J.
 August 7—Schubert Male Quartette, Chicago.
 August 9—Children's Festival Chorus concert, in Ocean Grove, N. J., Auditorium, under direction of Tall Ezen Morgan.
 August 10—National Choral Contest, Winona Lake, Ind.
 August 11—Musical Carnival, Ocean Grove, N. J.
 August 12—Sousa's Band at Willow Grove Park, Pa., to September 3.
 August 13—Kilties' Band at Winona Lake, Ind., to August 19.
 August 1—Mendelssohn's "St. Paul," Ocean Grove, N. J.
 September 3—Mendelssohn's "Elijah," Ocean Grove, N. J.

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An Italian Singer's American Love Episode

During the last half century there have been two exceptionally great exponents of Bellini's *Norma* on the Italian opera stage. These were Guiseppina Medori and Giulia Grisi. From St. Petersburg to Paris; and from Moscow to New York; in fact in every city where Italian opera had a clientele, Madame Medori was regarded as the Queen of all *Normas*. Her name in cultured circles had become a synonym for the heroine of Bellini's tragic opera, and when she appeared at the Academy of Music, New York, under the impresario and maestro, Max Maretzek, her magnificent vocal and dramatic powers created a marked sensation. Opera habitués of that period were afforded an incomparable lyric banquet in which Madame Medori, Madame Charton Demeure, Miss Sulzer, Clara Louise Kellogg and Signori Mazzoleni, Mimetti, Bellini, Biacchi and Violetti constituted Max Maretzek's exceptional singers in a series of operatic representations of rare excellence at about half the prices of admission now exacted.

Madame Medori's popularity on this continent was so great that had she so chosen, America would have been her home for the remainder of her life, but an unexpected incident occurred during her term at the Academy of Music, which changed the current of her professional career, and drove her from this financial paradise of operatic singers.

Mr. Maretzek related that at Havana, prior to visiting New York, Madame Medori received the news of her husband's death, whom she mourned for a year; but after living in New York, during the gay period, and being handsome, majestic and in the very prime of womanhood, it could not be expected that the great singer would enter a convent for the remainder of her days.

One evening, the stately *Norma* beheld a good looking man in the front seats of the Academy orchestra. He was of herculean physique and of dignified mien. He gazed intently upon her every movement and only laid aside his opera glass to indulge in energetic handclapping, while his bravas echoed through the distant lobbies. He became a steady occupant of that seat, and at length began to flirt with the prima donna, and to gladden his heart, she responded. Then followed an introduction by mutual friends, and then the prospect of happiness for both seemed to be bright; in fact it was not long after that Madame Medori consented to become the bride of Edward Blankman a noted New York lawyer.

Preparatory to their union, her lover suggested that, as both were only mortal, he had drawn up a contract whereby in case one of them should die, the survivor should inherit all the decedent's property, and gave it to his bride to sign, which she consented to do at the nuptial ceremony. They had decided upon a quiet wedding in April, at the close of the opera season. Then they would spend their honeymoon in Europe during the summer, returning to this city in the autumn to resume their respective vocations.

One evening, as told by Madame Medori to Mr. Maretzek, she was waiting her ardent swain in the parlor when a pre-sentiment of her lover's possible disloyalty flashed across her mind, but was dissipated instantly by the ringing of the door bell. "He comes," she exclaimed; but it was not he. It was a pretty French maid of a fashionable Fifth Avenue modiste. She had come to fit on the prima donna's bridal and traveling dresses. The sight of her white satin wedding dress drove from her mind all gloom, and Medori at once began her agreeable task, and was rewarded by having a robe that fitted like a glove.

"Won't you be happy?" chirruped the pretty French maid, "and your dear husband, won't he adore your superb figure?" Madame Medori did not reply, but she smiled a smile of satisfaction at her large, gilt framed mirror.

"Now let us try on the *robe du voyage*," laughed Juliette, the piquant Parisienne, and then added, "I am sure your intended is young and handsome, and in good business."

"Certainly," answered Medori, "he is a noted lawyer, and one of the grandest looking men in New York."

Miss Juliette began to pale and tremble with an irrepressible emotion, and stopped suddenly in the middle of the parlor as if

riveted to the floor, while she held the skirt of the travelling dress with both hands extended wide apart.

"What's the matter, Juliette?" inquired the great singer. "You are pale. Don't you feel well?"

"Oh! nothing, Madame," she replied, but muttered to herself, "what a foolish thought. There are many handsome lawyers in this big town," and then she proceeded to adjust the skirt on Madame, who asked eagerly for the bodice. When the singer's shapely right arm had slipped into the sleeve, Miss Juliette paused and asked whether the marriage was to be secret, and then with courage blurted out:

"What is your intended's name?" "It is no longer a secret, my dear," responded the bride-elect, "for I shall soon be known as Mrs. Blankman."

The name was scarcely spoken when Juliette fell back in an arm chair, and in doing so, carried with her one-half of the dress bodice by her own weight, leaving the other half on Madame's shoulders.

"Mr. Blankman, you said," screamed the excited French maid. "Never!"

It was now Madame Medori who became agitated by misgivings and temper.

"Are you crazy, Juliette?" she gasped. "Why, never?"

"Because he loves me only," replied Juliette, stamping her feet to emphasize her assertion, while tearing the remainder of the bodice into shreds.

"I pity you, poor deluded child. Had you seen him last night on his knees, and heard him swear he loved me with all his soul, you would not think as you do."

"And you would not be so sure of him had you heard him at luncheon this morning, swear that he loved me with all his heart."

Juliette calmed as her rival became furious, and then Madame Medori fell on the sofa in a swoon. As she recovered, the door opened, and before them stood the much coveted lawyer. He took in the situation at a glance, and not being the kind of lawyer to be baffled by trifles, although he knew his hymeneal game was up, he resolved to make his retreat in good order. With loving smiles at both women, he drew their fire by remarking: "Are you rehearsing the first finale of 'Norma'?"

Medori, the grand *Norma* of the stage, became transformed into a whimpering *Adalgisa* at home, while the French maid haughtily assumed the majestic pose of the Druid Priestess, exclaiming:

"You monster! This lady claims that only yesterday, on your knees, you swore to love her with all your soul. Do you deny it?"

Hardly had he admitted it, when the prima donna, fully recovered from her faint, and with fierce satisfaction gleaming in her eyes, sneered:

"This milliner girl claims that this morning you swore to love her with all your heart. Is that false?"

"No, Madame," responded the lawyer, cavalierly. "I have both heart and soul, so I could give each of you a satisfactory portion, therefore I swore the truth to both."

"This is trifling," shrieked Medori; while Juliette, at the top of her voice screamed: "Ogre, my love has been wasted, when I could have married, as you know, that old banker. How do you repay me? Yes, I'll tell you. It's by trying to marry a stage princess of three f's, fair, fat and forty," and then the infuriated maid rushed to the street.

"At last we are alone," faintly murmured the lawyer, vainly trying to seize Medori's hands, but she simply drew a sealed paper from her escritoire, and tearing it up, threw the pieces in his face, and majestically stalked out of the room, and locked herself in her private boudoir.

Medori now refused all engagements in America, and very much depressed, she sailed for Brussels, where she sought to console herself for the loss of her American lawyer by wedding a Belgian tailor, who proved to be a matrimonial misfit. The great prima donna was very unhappy and died two years after her marriage.

E. L. C.

VIOLINIST ARRESTED.

Von Gaertner Taken in Philadelphia on Charge of Forgery.

PHILADELPHIA, July 23.—Charged with having forged his wife's signature to a will which put him in possession of \$40,000, Ludwig Amadeus von Gaertner, who has displayed his virtuosity as a violinist before King Edward and Czar Nicholas, and for several seasons past a social lion at Bar Harbor, was arrested Friday last.

Elinore Norton, trained nurse and financial secretary of Mrs. von Gaertner, alleged the signature was a clever forgery. It had been identified as genuine by the son of Mrs. von Gaertner and their lawyer, Joseph de F. Junkin.



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